



**A Linguistic Analysis of Metaphors in Hindi
Chhayavadi Poetry with Special Reference to
Ansu of Jaya Shankar Prasad**

DISSERTATION SUBMITTED FOR THE DEGREE OF
Master of Philosophy
IN
Linguistics

Under the supervision of

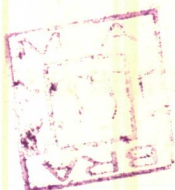
Dr. Iqtidar Husain Khan
Reader, in Department of Linguistics,
A. M. U Aligarh
(Supervisor)

Prof. P. S. Gupta
Department of Hindi
A. M. U. Aligarh.
(Co-Supervisor)

BY
SYEDA NAHEED NASHTAR

DEPARTMENT OF LINGUISTICS
ALIGARH MUSLIM UNIVERSITY
ALIGARH (INDIA)

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مكتبة

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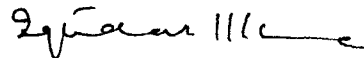
To,
The Dean,
Faculty of Arts,
Aligarh Muslim University,
Aligarh

Through The Chairman,
 Department of Linguistics
 Aligarh Muslim University,
 Aligarh

Sir,

 This is to certify that the M.Phil dissertation of
Miss. Syeda Naheed Nashtar has been written under our supervision
and we consider that it is now complete and may be submitted for
the evaluation by the examiners.

Yours sincerely,



Dr. Iqtidar H. Khan
Reader,
Department of Linguistics,
Aligarh Muslim University,
Aligarh

Supervisor

P.S. Gupta
Prof. P.S. Gupta
Deptt. of Hindi, AMU
Co-supervisor

Dated. 12.1.1986

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Department of Linguistics
Aligarh Muslim University,
Aligarh

Syeda Naheed Nashtar
12.1.1986

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NOTATIONAL CONVENTIONS

In the present dissertation I have used all the punctuation marks. For verticle stroke I have used full stop. In Hindi all punctuation signs except the full stop sign have been adopted from English. But for full stop sign is (।) a verticle stroke, is still in use. The following signs are used in my dissertation :-

- Comma .
- ? Note of interrogation .
- ! Note of exclamation .
- Dash.
- “ ” Inverted commas.
- ‘ ’ Semi-inverted commas.
- Hyphen.
- () Bracket.

TRANSCRIPTION OR KEY TO PRONUNCIATION

अ a आ ā इ i ई ī उ u ऊ ū ए e ऐ ai ओ o औ au ऋ ॠ

क k ख kh ग g घ gh ङ ṅ

च ch छ ch ज j झ ṛh ण ṇ

ट ṭ ठ ṭh ड d ढ ḍh ण ṇ

त t थ th द d ध dh न n

प p फ ph. ब b भ bh म m

य y र r ल l व v

श ṣ ष ṣh स s ह h

Nasalization: ~

Length: — (̄ ̅)

ABBREVIATIONS

L • Line

Ch = Chapter

MM = Maximum Meaning

LM = Least Meaning

Ch. Chanda

CHAPTER I

INTRODUCTION

I.1.Purpose.

The purpose of my study is to present an analysis of Metaphor from Linguistic point of view. For this I have selected a long poem 'Ansu' composed by a great Hindi poet 'Jaya Shankar Prasad'. The selection of this poem is purely personal, though naturally I was guided by what seemed to me to give a good yield of the Metaphor.

I.2.Scope.

Jaya Shankar Prasad is one of the greatest pillars of Hindi Chhayavadi poetry. The age of Chhayavadi is from 1923 -1940 A.D. The main themes of Chhayavadi poetry were nature and love. Poets of this new movement were bold innovators because they created a new diction, adopted new imagery and invented new metrical forms. Chhayavadi poetry was much influenced by English and Bengali poetry. A very fine literature was produced in chhayavadi period. 'Jaya Shankar Prasad', Sumitranandan Pant, Surya Kant Tripathi, Nirala and Mahadevi are great names of Hindi Chhayavadi Poetry. I confined my study to the work of 'Jaya Shankar Prasad', specially to 'Ansu'.

After Kamayani, the great masterpiece of Chhayavadi poetry which makes Prasad, a renowned poet of Hindi is 'Ansu'. It is subjective love poem, full of pangs of separation. Its first edition was published in 1925 having 126 chandas and second edition was published in 1933, having 190 chandas. It is an attractive piece of art.

From Literary point of view, the poem 'Ansu' has received good attention from many scholars but from Linguistic point of view, it has not been studied till now. In the present study I have attempted to analyse Metaphors of 'Ansu' linguistically in the frame-work of Cristine Breck Rose.

Metaphor in my study is any replacement of one word by another or any identification of one thing, concept or person with another. How this replacement or identification is made through words is the concern of present study.

The dissertation is divided into two major parts. Part one includes chapter one 'Introduction', chapter two, 'Alankaras or poetic figures' and chapter three 'Rupaka or Metaphor as figure of comparison'. Part two deals with the linguistic analysis of Metaphor. It included chapter four 'Noun Metaphor', chapter five 'Verb Metaphor', chapter six 'Auxiliary words and phrases', chapter six summary and Conclusion.

The first chapter deals with purpose and scope. The second chapter deals with Alankaras or poetic figures. It discusses the term Alankara, History of Alankara Shastra and classification of Alankaras.

The third chapter outlines the Rupaka or Metaphors as the figure of comparison. What do we mean by Metaphor? What is the difference between Metaphor and Simile, Metaphor and Symbol, Metaphor and Image, Metaphor and Comparison? These are the points which are the subject-matter of this chapter.

The chapter four deals with Noun Metapher. In this chapter I discussed noun Metapher and its types in terms of Simple Replacement, The Pointing Formulae, The Genitive Link etc.

The fifth chapter deals with Verb Metapher and its types such as Transitive Verb, Intransitive Verb, Passive Verb, Neuter Verb, Causal Verb and compound Verb etc. In this chapter I have discussed also Tenses and Moods of 'Ansu' such as Present Tense, Past Tense, Future Tense, Present Perfect, Past Perfect, The Habitual Past, The Imperative, Indicative and subjunctive Mood etc.

The chapter six deals with Auxiliary words and phrases. In this chapter I discussed Adjectives, Adverbs, Postpositions, and Phrases which are found in 'Ansu'.

The chapter seven deals with a brief Conclusion and Summary.

Bibliography and Data sources are given in the end of this dissertation.

CHAPTER II

ALAMKARAS OR THE POETIC FIGURES

2.1. THE TERM ALAMKĀRA.

Alamkāras or the poetic figures are the ornaments of language. They always denote some departure from the simplicity of expression. The term Alamkāra derived from 'alam'- Greek aurum, meaning gold, stands in Sanskrit in the sense of adornment. It is also used in relation to the Alamkāra Shashtra or the science of decoration of speech, literary embellishments.

In our daily life we speak in normal ordinary language. Our every day language ~~is~~ different from the language of literature. The ordinary creation is norm and the modification from ordinary creation is special creation is deviation. It means, deviation may be defined as unusual from usual, special from normal. Literary language is a kind of register. The special creative use of language is literature.

2.2. HISTORY OF ALAMKĀRA SHĀSTRA.

In Indian tradition there are different schools of thought in the field of poetry. Each school approaching the subject from a different point of view. The main point of discussion is what constitutes the essence of poetry and what are the means to achieve it? Some consider rasa as the soul of poetry. Other holds riti and some other thought that Alamkāra as the soul of poetry. In the course of time there arose eight main schools of poetry which are as follows:-

1. Rasa
2. Alāmkāra
3. Guṇa
4. Rīti
5. Dhvani
6. Anumānam
7. Vakrokti
8. Aucityam

Nāṭyaśāstram of Bharat is the earliest work on Alāmkāra now preserved. Nāṭyaśāstram mentioned only four alāmkāras - Upma, Rūpakam, dīpakam and yamakam.

After the Nāṭyaśāstram of Bharat the earliest alāmkāra works preserved are the Kāvyādarśa of Daṇḍin and the Kāvyālamkāra of Bhāmaha. It is very difficult to decide the relative priority of Bhāmaha and daṇḍin. Most probably both of them belong to the 7th century A.D. Bhāmaha stresses the importance of alamkaras and brings all alāmkāras under the general term Vakrokti.

Daṇḍin in his Kāvyādarśa has defined and classified Kāvya more elaborately ^{than} Bhamah. He stresses the importance of alāmkāras by bringing every thing that beautifies the Kāvya under the general term Alāmkāra.

In the end of the 8th and beginning of the 9th century A.D. Vāṃśana has written his Kāvyaśāstra in the sūtra style and has provided his own commentary for the sūtras called Vṛtti. His treatment of the subject śāstra is more scientific than that of Daṇḍin and Bhāmah. According to him śāstras enhance the beauty.

Udbhaṭa, a contemporary of Vāṃśana in late 8th century and early 9th century A.D. is the author of śāstrasāṅgraha.

Rudraṭa of the early ninth century A.D. is the author of an Śāstra work called Kāvyaśāstra.

Anandavardhana of the middle of the ninth century A.D. is an author of great importance in the field of Śāstra literature.

Rājashēkhara of the tenth century A.D. is the author of great śāstra work-called Kāvya-mīmāṃsā.

Kṣēmendra of the eleventh century A.D. is the author of two śāstra works- Aucitya- Vicāra -Caracā, Kavikanthābharanam.

Mahimabhaṭṭa of the early 12th century A.D. is the author of the famous authoritative work Kāvyaśāstra which in ten chapters deals with all topics in the field of Śāstra Shāstra except dramaturgy.

Ruyyaka^a of the 12th century A.D. is the author of the standard śāstra work called Śāstrasarvasva. He deals with śāstras very elaborately after summarizing the earlier schools.

Hemchandra, a Jain author of 12 century A.D. is the author of an śāstra work called Kāvyaśāstra.

Vāgbhaṭ of the same period has written an alankāra work called Vāgbhaṭāṭalankāra.

Jaideva of the 13th century A.D. is the author of Čandraloka, a popular alankāra work.

Vidyānātha of the early 14th century A.D. is a great author of a great text book dealing with all topics coming under Alankārasāstra.

Sahitya-darpana of Viśvanāth of the 14th century A. D. is a great alankāra work dealing elaborately with all points concerning poetics.

Appay Dīkṣita of the 16th century A. D. is the author of two alankāra work-s--Kuvalayananda and Čitra-mimāṃsā.

Rāsa-gāṅgādhara of Jagannātha Pandit is perhaps the last major alankāra work dealing with dhvani, rasa, guṇa, and alankāra in a scientific manner.

There are many more works on alankāra, a complete list of which can not be given here. Mention may be made of few works like the -e Ekāvali of Vidyādhara, Rasamañjari of Bhānudatta, Alankāraśekhara of Keśavamisra and Kāvya-pradīpa of Gevīda Takkura and Kāvya-darpana of Rājāśuddhāmaṇi Dīkṣita and Ujjavalnīlāmaṇi of Rūpagesvāmī.

The Hindi Alankāra-śāstra is not original but it is entirely based on Sanskrit Alankāra -śāstram. The important works of Hindi are as follows:-

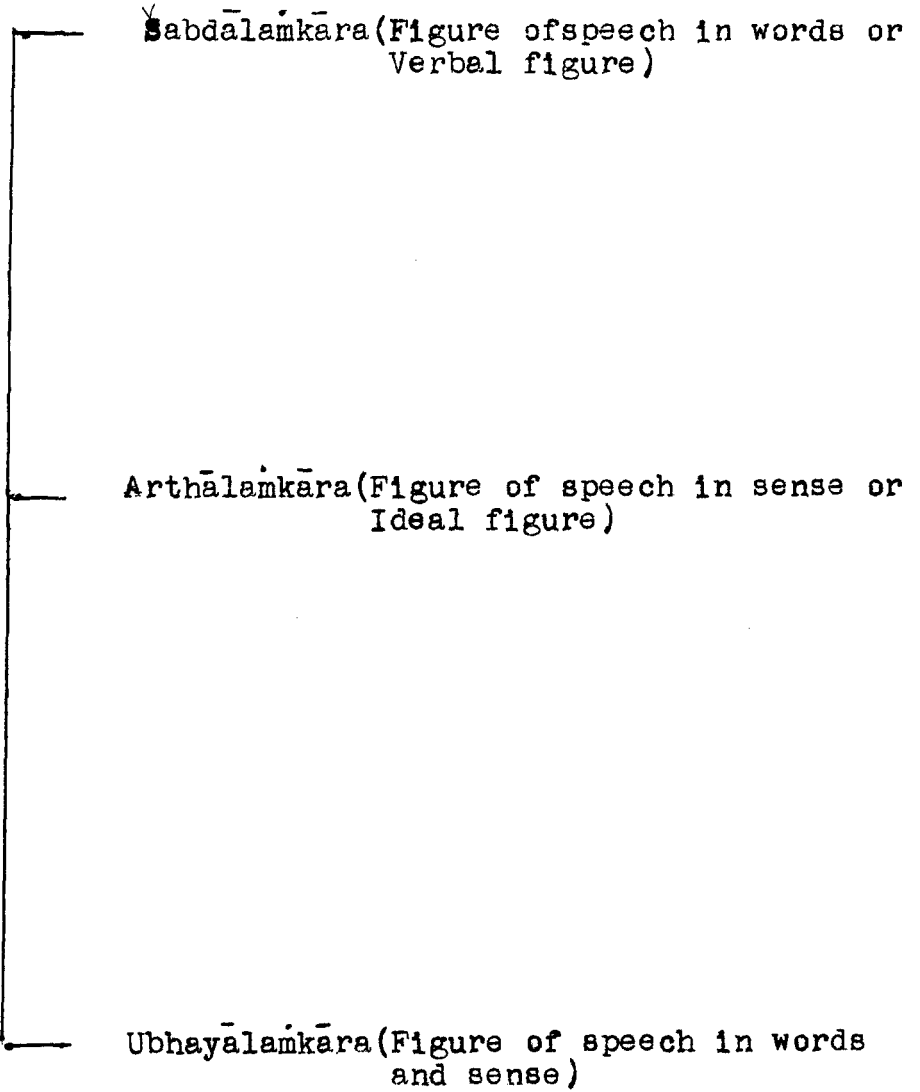
No.	Author	Works	Date (Samvat)
1.	Keśav	Kavi-priyā	1658
2.	Cintāmaṇi	Kavikulkalpataru	1607
3.	Jasvantsinha	Bhāṣa-bhūṣaṇ	1800
4.	Matirām	Lalit-lalām	1719
5.	_____	Śivarāj-bhūṣaṇ	1730
6.	Dev	Bhāv-vilās	1746
7.	_____	Kāvya-rasāyan	1660
8.	Surti -misra	Alaṅkāra-māla	1766
9.	Śripati-misra	Kāvya-saraj	1776
10.*	Rasik- sumati	Alaṅkāra-ĉandreda	1786
11.	Sonnāth	Ras-piyūs-nidhi	1794
12	Bhikāridās	Kāvya-nirṇay	1803
13.*	Rūp Simha	Rūp-vilās	1811
14.	Bairisāl	Bhāṣa- bharan	1825
15.	Risinath	Alaṅkāra-maṇi-mañjarī	1831
16.*	Padmākar	Padmā-bharan	1867
17.	Siv Prasād	Ras-bhūṣaṇ	1869
18.	Balwan Simha	Āitra-ĉandrikā	1889
19.	Girdhar Dās	Bhārtī-bhūṣaṇ	1890

20.	Randhīr Simha	Kāvya-ratnākara	1997
21.	Nandkiser Misra	Gaṅgā- bharan	1935
22.	Laṣṭhīrām	Ravanēśvar-kalp-taru	1947
23.	Gulāb Simha	Vanit-bhūṣan	1949
24.	Murārīdīn	Jasvant-jas-bhūṣan	1950
25.	Gaṅgādhar Dvijganga	Mahēśvar-bhūṣan	1952
26.	Kanhaiyālāl Poddār	Alaṅkāra-prakāś	1953
27.	Bhagvandin Dīn	Alaṅkāra-mañjūṣā	1973
28.	Ramēśvar Shukla 'Rasāl'	Alaṅkāra-pīyūṣ	1985
29.	Arjundās 'Kodīā'	Bhārtī-bhūṣan	1987
30.	Bihārī-bhaṭṭa	Saṁhita-sāgar	1994
31.	Misra bandhu	Saṁhita-parījat	1997
32.	Pt. Rāmdahin Misra	Kāvya-darpan	2003

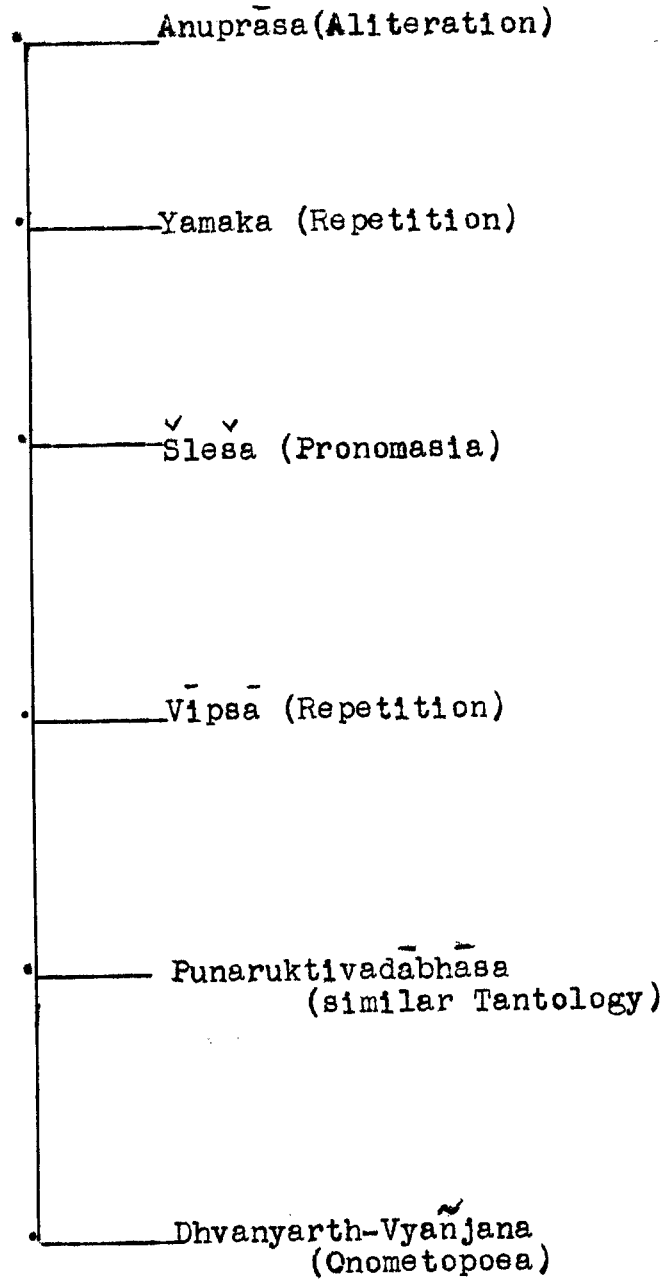
I have dealt with some of the most noteworthy works on Alaṅkāras in Sanskrit and Hindi. My aim is to give here a clear idea of the origin and growth of Alaṅkāras.

CLASSIFICATION OF ALAMKĀRAS.

Alamkāras
or
poetic figures

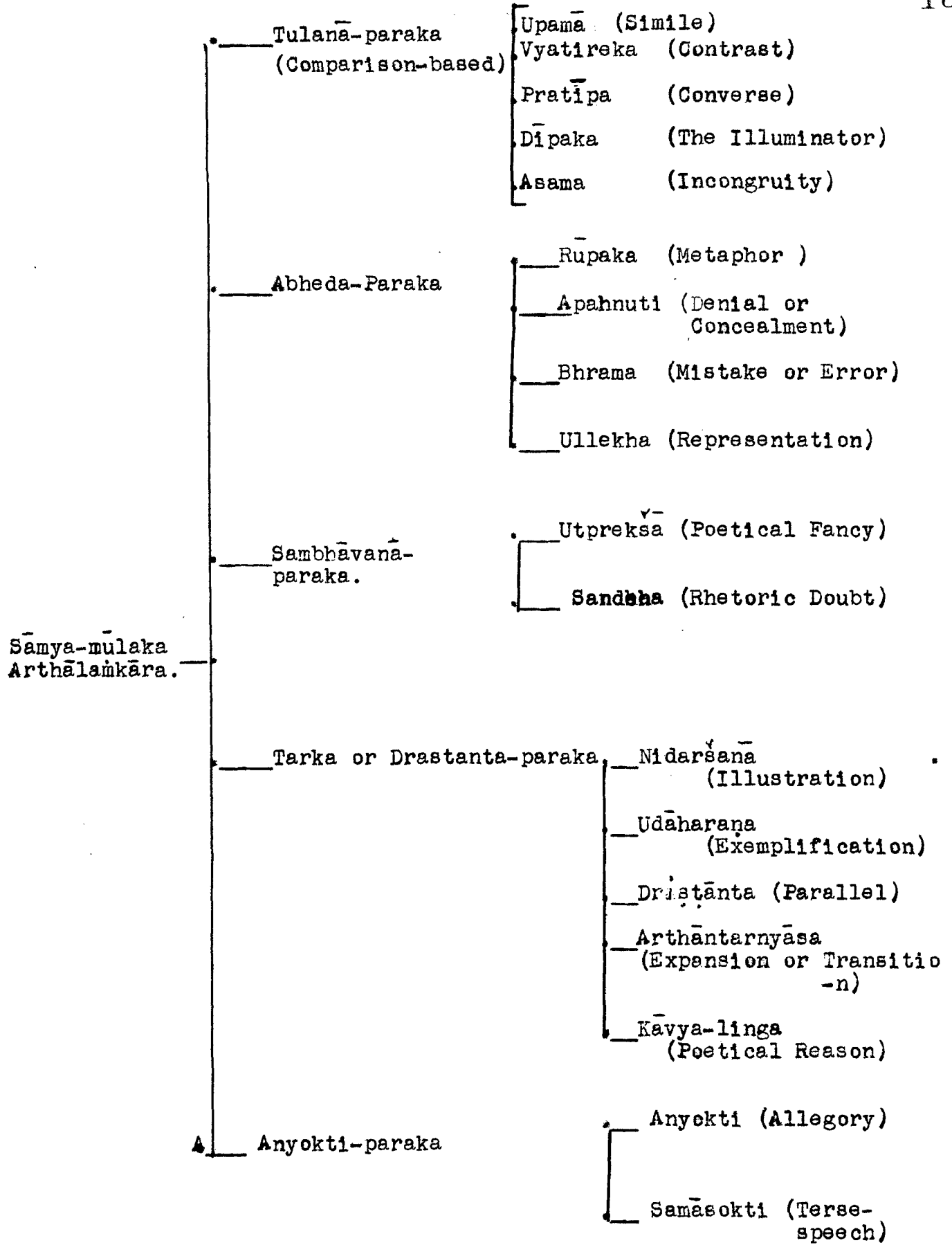


Śabdālaṃkāra

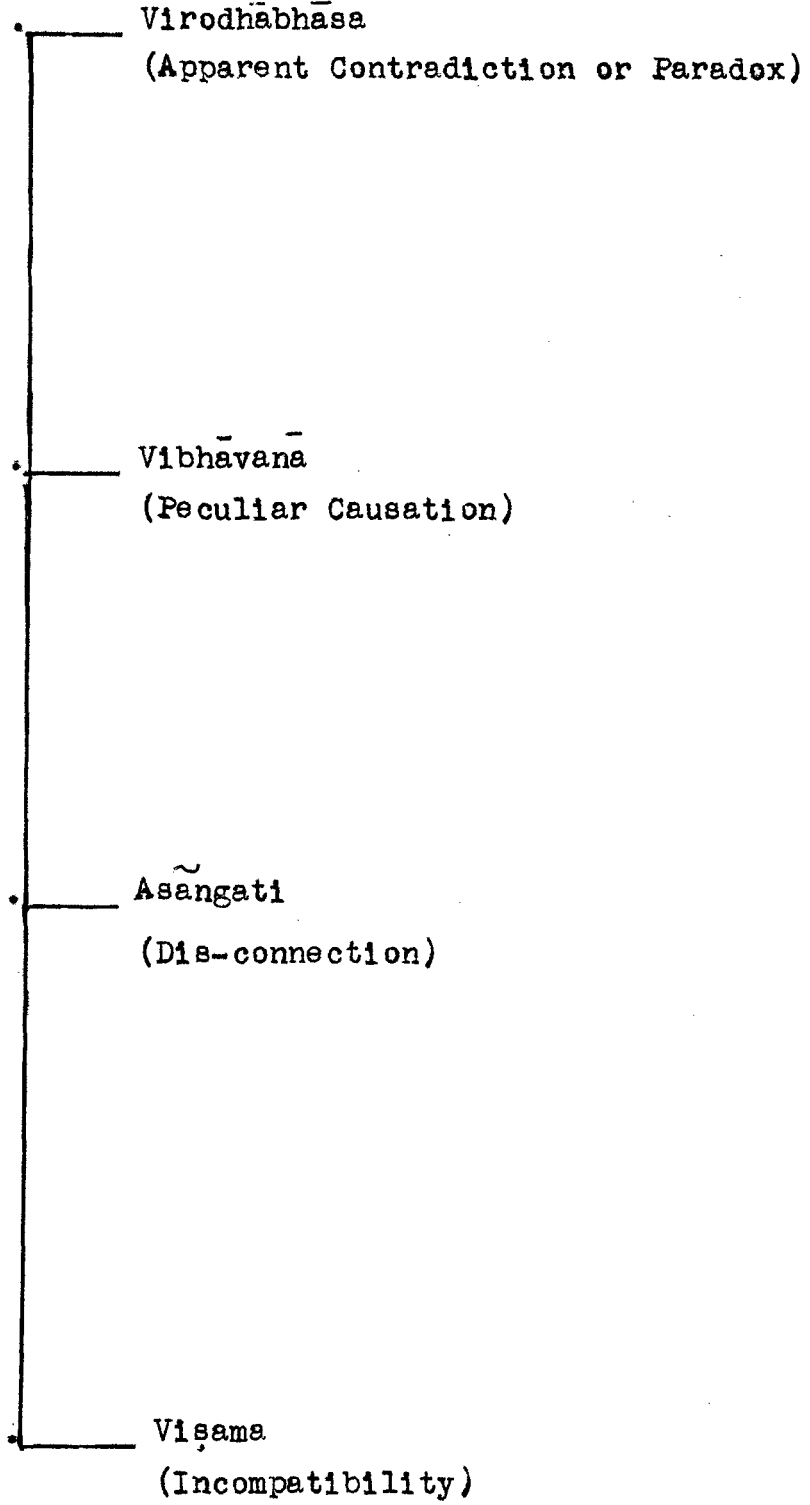


Arthālamkāra.

- Sāmya-mūlaka
(Similarity -based)
- Virodha-mūlaka
(Contradiction-based)
- Atiśayokti-paraka
(Hyperbole)
- Sraṅkhalā-mūlaka
(Shackle or chain based)
- Guṇa-mūlaka
(Attribution- based)
- Vyāgyārtha-paraka
(Irony)



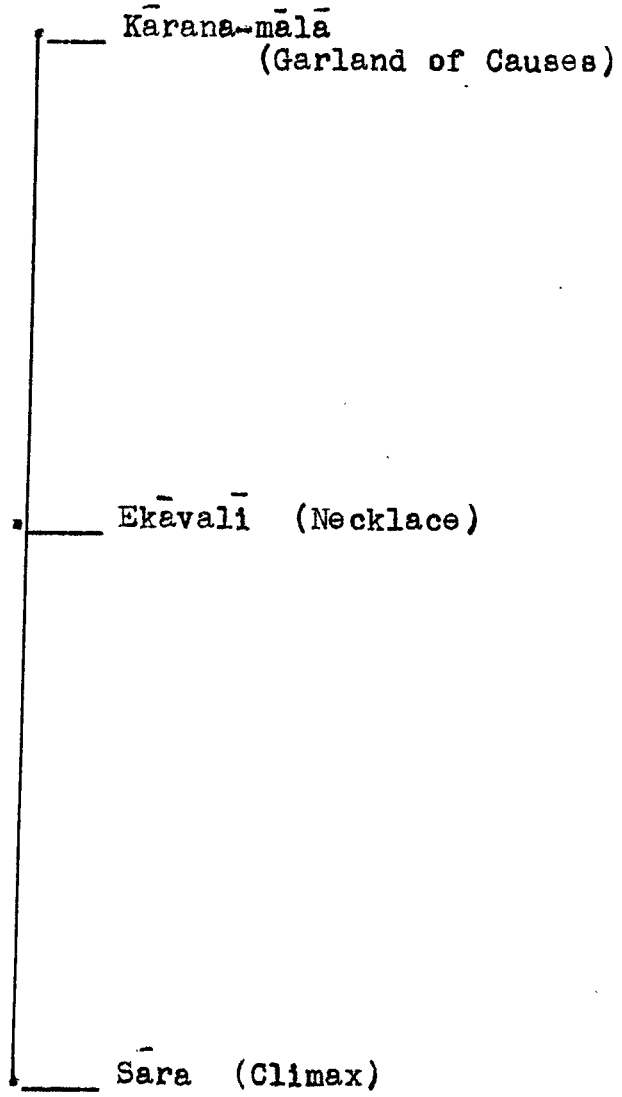
Virodha-mūlaka
Arthālamkāra



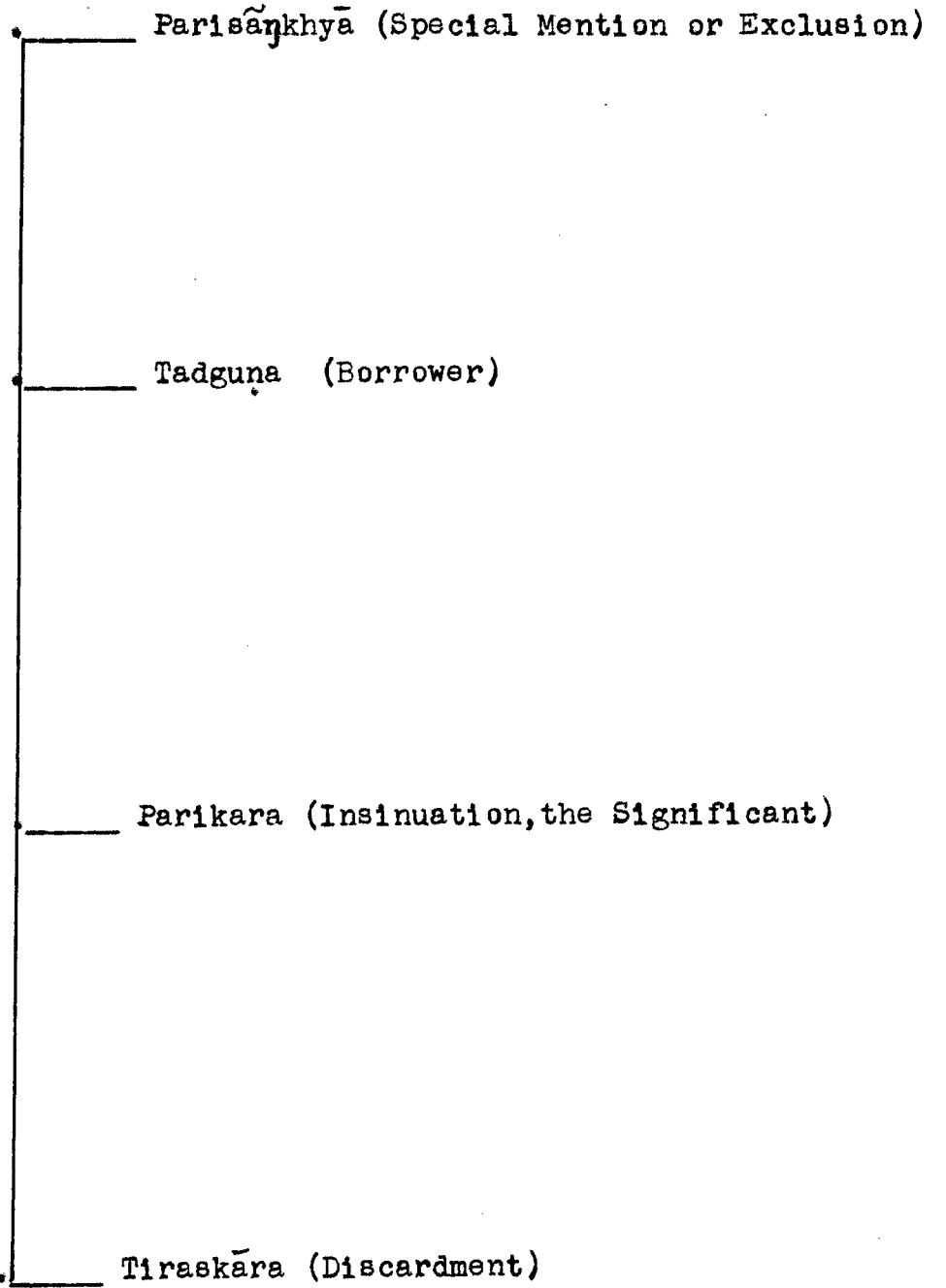
Atiśyokti - paraka

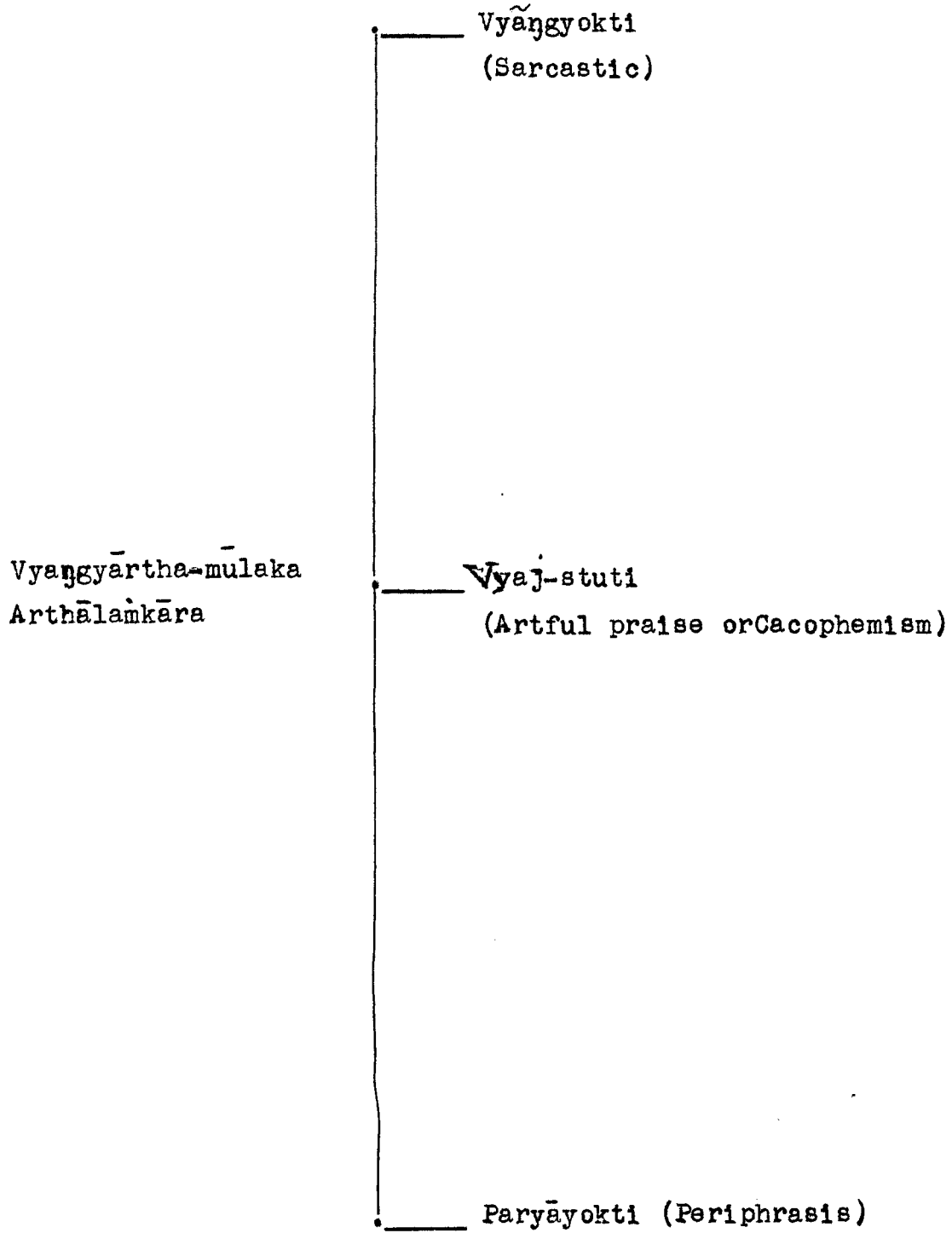
[Hyperbole and its types.

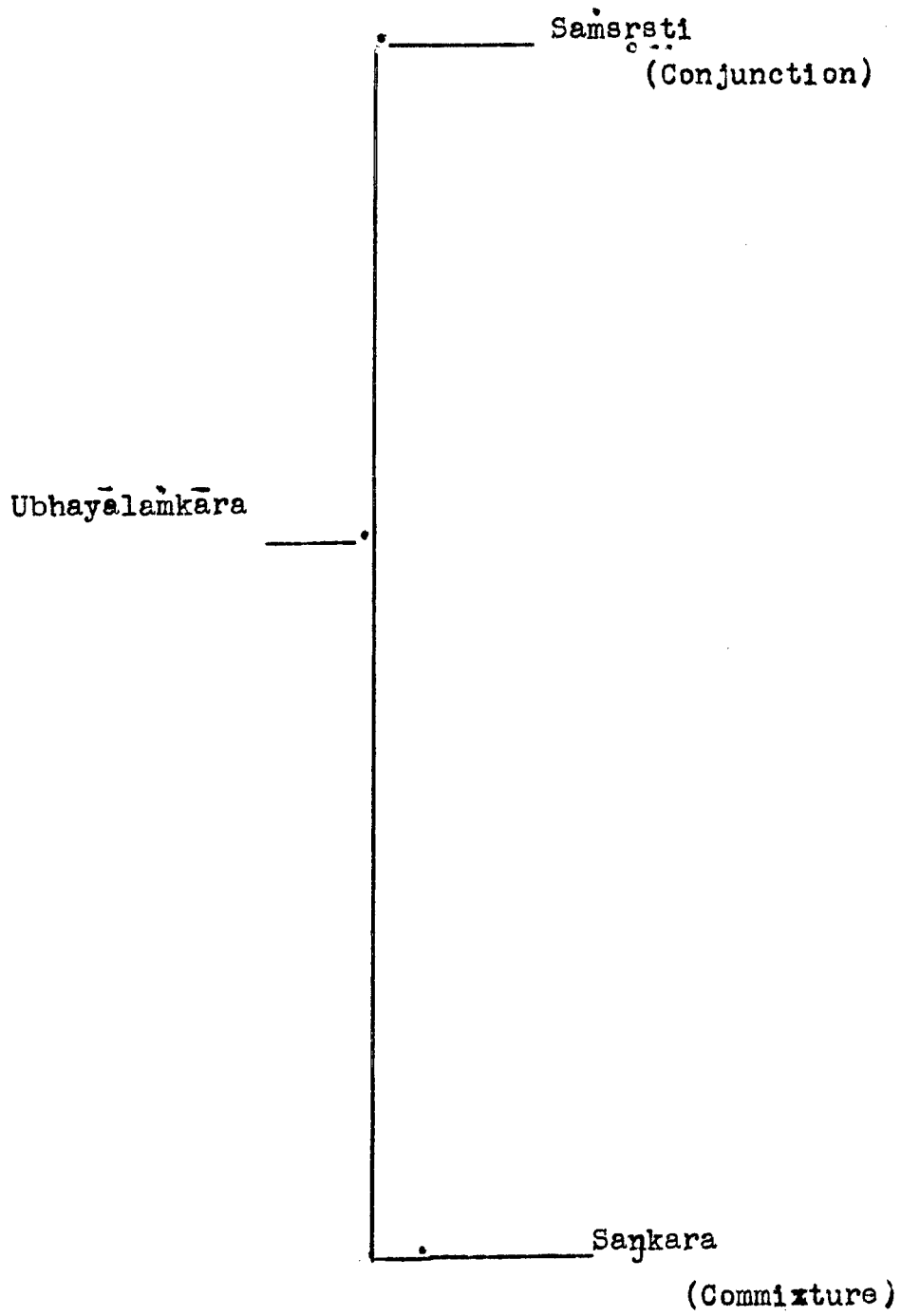
✓
Sraṅkhalā-mūlaka
Arthālamkāra.



Guṇa-mūlaka
Arthālamkāra







RUPAKA OR METAPHOR AS FIGURE OF COMPARISON

3.1. The definition of Metaphor.

What do we mean by Metaphor? Can metaphor be translated into literal expression? What is the relation between Simile and Metaphor? Is metaphor Symbol, Image and comparison? These are the questions which often puzzled the literary critics, Philosophers, Rhetoricians and the scholars of Linguistics, who wanted to make a metaphorical analysis of a composition or who tried to define the term Metaphor.

There are many definers of metaphor:-

Aristotle says:-

"A metaphor is a Simile without the details and each can replace the other, but a Simile is a longer and so less pleasant", 1.

Cicero says :-

"A metaphor is a short form of Simile contracted in one word" 2

Rhetorica ad Herennium defines metaphor as :-

"Taking a word which applies to one thing and transferring it to another because the comparison seems to authorize this transfer". 3

Oxford English Dictionary defines metaphor as :-

"The figure of speech in which a name or descriptive term is transferred to some object different from, but analogous to, that to which it is properly applicable, An instance of this, a metaphorical

expression".4.

Whately defines:-

" A metaphor as a word substituted for another on account of the resemblance or analogy between their significations". I

I.A.Richards stresses that thought works basically through metaphor, which he analyzes in-to tenor(idea) and vehicle (image): together they constitute the figure: their interaction provides the meaning.2

Max Black discussed metaphor under three labels:-

Substitution View, Comparison View, and Interaction View. It will be noticed that his Comparison view is a special case of Substitution view, for it holds that the metaphorical statements might be replaced by an equivalent literal comparison. He gave the example:- "The poors are the Negroes of Europe." The Substitution view tells us that some thing is being indirectly said about the poors of Europe. Comparison view claims that it presents some comparison between the poors and the Negroes. In opposition to both, Richards says that our thought about the European poors and American Negroes are 'active together' and interact to produce a meaning that is a resultant of the interaction. So Black says that an Interaction view of metaphor is free from the main defect of Substitution view and Comparison view and to offer some important insight in the uses and limitations of metaphor. 3

1. Richard Whately, Elements of Rhetoric (7th rev.ed,London,1886,P,280)

2. I.A.Richards, The Philosophy of Rhetoric, P.93.

3. Max Black, Models and Metaphor, 1962, N.Y. ch,3,P. 25 - 47.

Whatever the definitions are given by the scholars, we find that despite all the controversies they have one thing in common, they take Metaphor to involve " a transfer of meaning".

3.2 Simile and Metaphor.

Generally Simile and Metaphor are described as the figures of comparison. The difference is very simple. A comparison introduced by the use of some comparative words such, as, like etc, is a simile. A comparison introduced without the use of comparative words is Metaphor. If we say "she is like a lily", we use a Simile. If we say "She is lily", that is metaphor. Every Simile is a comparison, but not every comparison is Simile.

Metaphor is closely akin to Simile. When the simile says, "this is like that", we realise that the resemblance may be only in some one factor, all non resembling elements being left out of consideration. But when the metaphor says "this is that" the resemblance is affirmed to be so close and striking that the one word or thing may be substituted for another.

A metaphor differs from ~~a~~ simile in ~~form~~ only not in substance. Comparison being the foundation of both. In a simile the two subjects are kept distinct in the thought ,but not in the expression.

The distinction between simile and metaphor is made clearly in

Kāvyaśāstrakāra:-

" Upamānopameyyāna mabhedassa nirūpanā
Upmāva tirobhūtabhedā rūpaka muccate".
(iv, 212)

Upmā (Simile) is the resemblance between two things, the upmān (the object with which comparison is made) and the upmeya (the object compared). The figure in which the distinction between the upmān and upmeya is made to disappear because of their extreme similarities is called Rūpaka (Metaphor).

Whately says:-

" The Simile or comparison may be considered as differing in form only from a metaphor: the resemblance being in that case stated which in the metaphor is implied.

3.3. Confusions between Comparison, Image, Symbol and Metaphor.

There are certain confusions which are constantly found in works on figurative language namely:-

1. The confusion between Comparison and Metaphor.
2. The confusion between Image and Metaphor.
3. The confusion between Symbol and Metaphor.

As far as the confusions between the comparison and Metaphor is concerned, we can say that in thought and idea they are fairly similar but syntactically they are two different things. Comparison and Simile present no problems as those are presented by metaphor.

Metaphor and symbol are two different linguistic phenomena. When one set of particulars can stand in, for another set of relationship we have symbol.

The term symbol given to visible object representing to the mind ,the resemblance of some thing which is not shown but realized by association with it.¹

According to Webster:-

"Symbol is that which stands for or suggests some thing by reason of relationship,association,convention or accident,but not internal resemblance especially a visible sign for some thing invisible.²

Symbolism is a literary device depends on the probablity of language which may be exercised at four levels of expressions.

1. Animism
2. Metaphor
3. Simile
4. Image.

Symbolism does not ofcourse mean the exclusion of metaphor.

1. Encyclopaedia Brittanica ,Vol.2I,P,700.

2. Webster,quoted by William Tindal,The Literary Symbol,P.6

There are some symbolists whose language is highly metaphoric and some of the metaphoric poets are also symbolists. So the cases of symbolism also need separate treatment.

The term 'image' is not used interchangeably with metaphor.

Imagery is the process of making thought vivid by presenting it to the mind in the form of pictures or images which will stimulate the senses. Its primary appeal is sensuous not rationale. It translates the abstract into concrete, the general and indefinite into specific and precise. Its natural appeal is to all senses--appeal to the senses of touch, taste, smell, and hearing.

C.D.Lewis defines 'image' as:-

"In its simplest form, it is a picture made out of words. The Poetic image is a picture in words touched with some sensuous quality."

Robin Skelton defines:-

"An image is a word which arouses ideas of sensory perception."

J.R.Kreuzer defines :-

"Imagery is not to be considered as mere ornament or decoration. It is an organic part of a poem as a whole."

1. C.D. Lewis, Poetic Image. p.18-19

2. The Poetic pattern, p.90

3. J. K. Kreuzer, Elements of poetry, p.121

3.4 VARIETIES OF METAPHOR

Indian scholars of Sanskrit and Hindi language and poetics have discussed and described several varieties of metaphor which are as follows:-

I. ABHEDA (Identity or Oneness) RŪPAKA

In Abheda Rūpaka the distinction between the object and the standard of comparison is extinct on account of the superimposition of the latter on the former.

Abheda Rūpaka may be further classified as:-

- (a) Sama (equal) Rūpaka
- (b) Adhika (exceeding) Rūpaka
- (c) Nyūna (deficient) Rūpaka

(a) Sama (equal) Rūpaka

Where the superimposition of Upanāna on Upaneya is done equally is known as Sama Abheda Rūpaka, eg mukh candra hai (The face is moon).

(b) Adhika (exceeding) Rūpaka

Where the superimposition of Upanāna on Upaneya is done exceedingly eg; uskā mukh nishkalanka candra mā hai (Her face is spotless moon).

(c) Nyūna (deficient) Rūpaka

Where the superimposition of Upanāna on Upaneya is done with small-ness, eg; uska mukh ghar ko prakāśit karne wala candra mā hai. (Her face is moon which illuminates the house).

Sama Abheda Rūpaka may be further classified as follows :-

1. Sāṅga (entire) Rūpaka
2. Nirāṅga (deficient) Rūpaka
3. Paramparita (consequential) Rūpaka

1. Sāṅga (entire) Rūpaka

The Sāṅga Rūpaka wherein a principal object is metaphorically figured as represented together with its constituents. There are two types of Sāṅga Rūpaka:-

- (a). Samasta-vastu-viśayaka
- (b). Ekadeśa-vivṛti

(a) Samasta-vastu-viśayaka

It is an entire Rūpaka, dwelling in all the objects. For example

"meri āśā naval latikā thī barī hī maneggyā
nile patte sakal uske nilam̃ ke bane the
hire ke the kusum , phal the lāl gomedak̃ ke
panñ dwārā racit uskī sundarī dantīyā thī."

— Hariaudh

Here āśā is Upameya and naval latika is Upamāna. The superimposition of nilam, hira, gomed, pannā is done on pattā, phūl, phal and dantī etc.

(b). Ekadeśa-vivṛti

The superimposition being only in a part, it is an entire Rūpaka residing in a part. For example:-

taral netī se nayan bhare

mānas se uthe sneh-ghan, kasak-viddyu-palke ke hinkan

sudhi-avāti kī bhāh palak kī sipī me utare. "

____ Mahadevi

Here the pearl is superimposed on the tear. The word Ansu is hinted by other words automatically such as:- sneh-ghan, kasak-viddyu, sudhi-avāti palak-sipī etc.

2. Mirāṅga (deficient) Rūpaka

The Mirāṅga Rūpaka, in which a principal object is alone figured without its constituents.

Mirāṅga Rūpaka may be further classified as follows:-

- (a). Buddha Mirāṅga Rūpaka (The Single deficient metaphor)
- (b) Mālā Mirāṅga Rūpaka (The Serial deficient metaphor).

(a) .Buddha Mirāṅga Rūpaka

Where the superimposition of the object is figured without its constituents, eg.

" is hriday-kamal kā ghirnā

ali-alkē kī uljhan me

āsū marand kā girnā

milnā nīśvās-pavan me."

____ Ansu

There are four metaphors:- hriday-kamal, ali-alkē, āsū marand, nīśvās-pavan
All are the examples of Buddha Mirāṅga Rūpaka.

(b). Mālā Nirāṅga Rūpaka.

Where several objects are superimposed without constituents.

eg:

" 'O', cīntā kī pahālī rekhā, are viśva-van kī vyālī,
jwālāmukhī sphot ke bhīṣan pratham kamp sī matwālī.
hai abhāv kī čapal bālike rī lalāṭ kī khal rekhā."

— Prasad: Kāmāyanī

Ode to Reflection

(manu's Apostrophe to Chintā)

'O', thou first anxious wrinkle of reflection,
Thou, deadly viper of the wooded world,
Stupendous and terrific like the first,
Upheaval dreadful of volcanic burst.
Thou, giddy daughter of impoverishment
Thou inauspicious script of destiny.

- The above piece has been translated by:

Professor B.L.Sahney

Here several objects are imposed without their constituents
on a single word cīntā .

3. Paramparita (consequential) Rūpaka.

It consists in one superimposition leading to another one .

There are two types of Paramparita Rūpaka:-

(a). Śliṣṭa Śabda Mūlaka

(b). Bhinna Śabda Mūlaka.

(a). Śliṣṭa Śabda Mūlaka. (The paronomastic single constituent
Rūpaka)

There is Pun on the word which has two meanings. It is there-
fore paronomastic single constituent Rūpaka. It is based on parono-

...for example:-

"~~dhara~~ - dhara-rūp jiskī prajjavalit jwālā hūī
 jo bairiyō ke vyūh ko atyant vikrālā hūī.
 ħrī krīāna rupī vāyu se prerit dhanañjaya ne vahā
 kharav jānu van kar diā tatkāl naat jahā tahā".

— Gupta

Here dhanañjaya is used for both Arjun and fire.

(1) Bhinna Śabda Mūlaka. (a serial constituential Rūpaka.

It lies in these instances, where the superimposition is in a series and does not involve Pun. It is not based on paronomasia, For example:-

"~~bādat~~ - jwālā sotī thī
 is pranay - sindhu ke tal mē
 pyāsi māchli sī ākhē
 thī vikāl rūp ke jal mē".

— Prasad: Ansu

Here the superimposition of the fish on the eyes is the cause of the superimposition of the water on the beauty. As it is in a series devoid of paronomasia, one has here a serial consequential Rūpaka without paronomasia.

3.5 Approaches to Metaphor.

The study of metaphor goes back to the Greek period, from that time to the present century, the approaches to metaphor can be divided into two main groups:-

1. The Philosophical approach, which concerns with idea-content.

2. The Linguistic approach, which concerns with language.

We can divide the Philosophical approach into four types:-

1. The species/genus classification (Aristotle).

2. The animate/ inanimate classification (Aristotle's successors).

3. The classification by domain of thought (implicit in Cicero and some renaissance Rhetoricians, taken up by the 19th and 20th century critics for detailed linguistic and literary analysis).

4. The analysis by dominant traits (Modern German School).

There is fifth approach also, which concentrates solely on the purpose of metaphor (delight, decorum, brevity etc). It is found in the English Renaissance rhetoricians, who all respect Cicero's ideas. Here I would like to point out that I do not want to go deep in the philosophical approaches because my sole concern is in the linguistic approach, to cast some new light on the old problems.

There have been several attempts at linguistic analysis of metaphor and I must mention them briefly:-

Gustav Stern, classified metaphor into Nouns, Adjectives, and Verbs.¹
V.M. Urban draws a distinction between the intuitive and the conceptual meanings of the Noun, the Verb, and the Adjectives. He says that the intuitive character of each comes out in metaphoric use.²

W.F. Sumners, classified between Noun and Verb metaphor.³

F. Brinkmann, in 'Die Metapher' makes two divisions, one by content and one by form.⁴

Cristine Breck-Rose, classified metaphor into two major categories, Noun and Verb metaphor.⁵

Warner Abraham in his book 'A Linguistic approach to metaphor', discussed Black's three views, in terms of, Substitution hypothesis, Comparison hypothesis, and Interaction hypothesis. Abraham's approach may be called an approach of 'Semantic Pragmatics'.

Metaphor may be called as a decoration upon 'plain statement', Aristotle, claims that it is the best gift of the poet, the ability to find resemblance in seemingly disparate things.

Quintilian calls it as the commonest and most beautiful.

Shelley, says "Language is vitally metaphorical".

1. Meaning and change of meaning (Göteborgs Högskolas Årsskrift, Bd. XXVIII, 1932), ch. XI, Section 5 and 6.

2. Language and Reality, pp. 149-59.

3. The Beginnings of poetry, New York 1901, pp. 450-2.

4. Die Metaphern, Bonn, 1878.

5. A Grammar of Metaphor, London, 1965.

A LINGUISTIC ANALYSIS OF METAPHOR.

As a chhayavadi poet Jaya Shankar Prasad employed poetic figures of both the types ---- Verbal (sabda) and Ideal (artha). But in his beautiful poem 'Ansu' Prasad seems as a lover of metaphors. In Ansu, he employed metaphor and its types very successfully.

From linguistic point of view, the metaphors of Ansu, may be analyzed as follows:-

I. Noun Metaphor.

- (a). Simple Replacement
- (b). The Pointing Formulae
- (c). The Genitive Link

2. Verb Metaphor.

- (a). Transitive Verb
- (b). Intransitive Verb
- (c). Passive Verb
- (d). Causal Verb
- (e). Compound Verb
- (f). Neuter Verb
- (g). The Verb 'To Be' or Copula

3. Tenses.

- (a). Present Tense
- (b). Past Tense
- (c). Habitual Past
- (d). Future Tense

4. Moods.

- (a). The Imperative Mood
- (b). The Indicative Mood
- (c). The Subjunctive Mood

5. Auxiliary Words and Phrases.

- (a). The Adjective
 - (b). The Adverb
 - (c). The ~~Pre~~⁺position
 - (d). Phrases
-

CHAPTER IV

NOUN METAPHOR4.1 Noun Metaphor

In 'Ansu', I have found the following main types of Noun Metaphor:-

- (a). Simple Replacement
- (b). The Pointing Formulae
- (c). The Genitive Link

4.2 Simple Replacement

Simple Replacement is the most important type of Noun Metaphor. In Simple Replacement the proper term is replaced altogether by the metaphor. In 'Ansu' I have found two types of Simple Replacement:

- (a). Simple Replacement - I (Metaphor without mentioned proper term)
- (b). Simple Replacement - II (Metaphor with mentioned proper term)

(a). Simple Replacement.

In Simple Replacement - I the proper term is not mentioned. It must be guessed by outside knowledge, general context, inference or Intelligence of the reader. In this type Upanaya (tenor) is hidden and Upanāna (Vehicle) is apparent. On Simple Replacement-I we can apply Martin Jees' law of metaphor. This is the first law in Semantics.

Martin Jeos delivered a paper 'Towards a First Theorem in Semantics', before the Linguistic Society of America, 29th December, 1953.

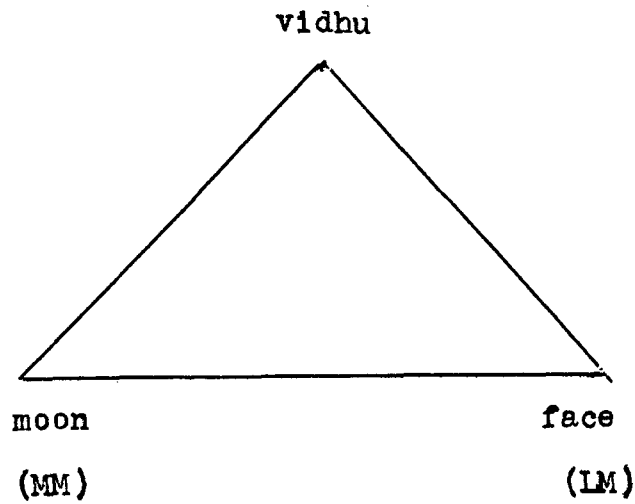
In his paper he stated that:-

" The guiding principle here in the lexicographical tradition, is the one which I appear to have been the first to formulate in public (That) the best meaning is the LEAST meaning, or in other words, the Proper definition is the one which makes the term MAXIMALLY REDUNDANT in the group of citations. This sounds queer, almost as if it were a counsel of despair; but it is ~~in~~ fact the principle which governs all good lexicography even though the expert workers may not have verbalized it "

Jeos' law states that in seeking a translation or paraphrase for a given item, that meaning is best which adds Least to the total meaning of the context. Consider the following examples from 'Ansu':-

bādhā thā vidhu ko kisne
in kālī zaṁjīro se
maṇī wāle phañiyō kā mukh
kyō bharā huā hirō se ?

_____ Ansu, ch.39



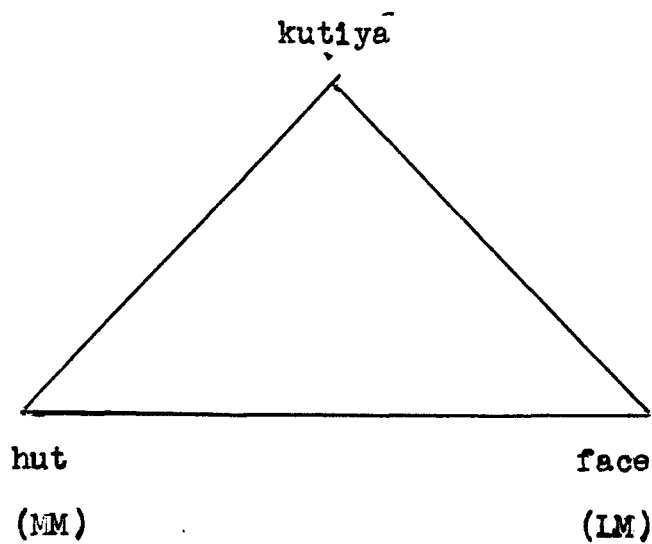
ghir jāti ~~thā~~ pralay ghataē

kuṭiyā par ā kar merī

tan-cūrṇ baras jāta thā

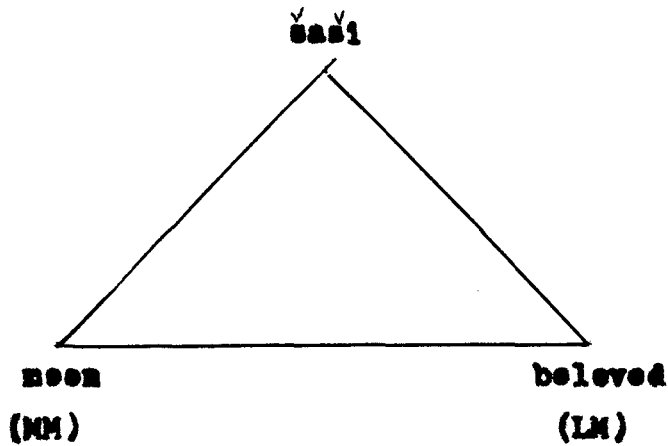
cha jāti adhik ādherī .

—Ansu, ch.24



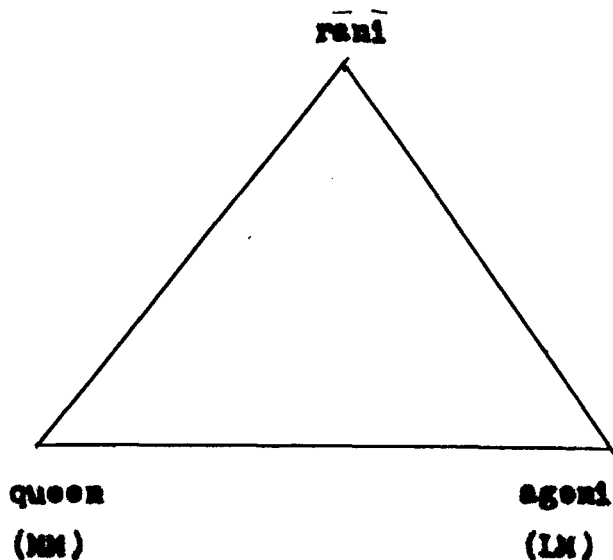
is gagan yūthikā van mē
 tāre jūhī se khilte
 sit satfal se śeśī tum kyē
 unne jā kar ho milte?

___Ansu, ch.98



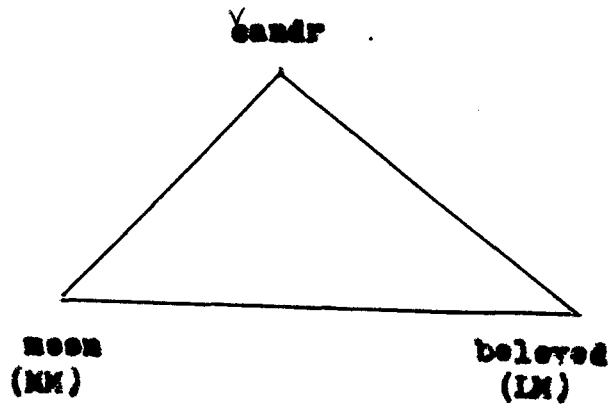
sūkhī saritā kī śayyā
 vasudhā kī karun kahānī
 kulē mē līn na dekhi
 kyā tumne morī rānī?

___Ansu, ch.188



hai cāndr kṛiday nē baithā
 ut sīgāl kīran sahāre
 Saundary sudhā baliharī
 ōugta cākor āngāre

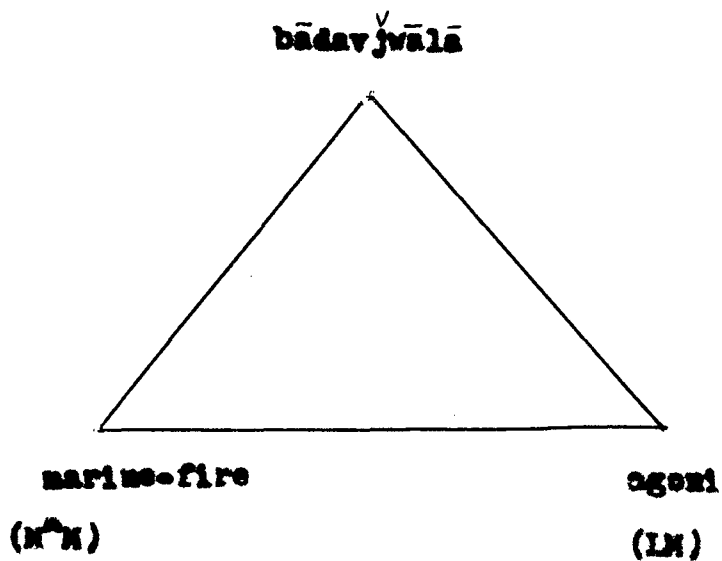
___Ansu, ch.96



bādhavjwālā oetī thī

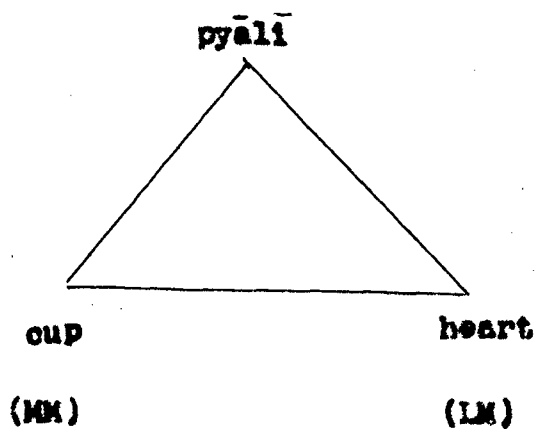
is pramay -sindhū ke tal nē
 pyāsi māchli-sī ākhe
 thī vikāl rūp ke jal nē.

___Ansu, ch.8

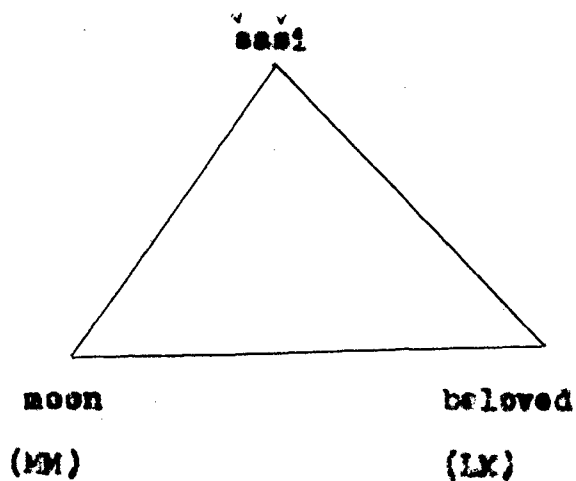


lehrō mē pyās bharī hai
 hai bhāvar pātr bhī khālī
 manas kē sab ras pī kar
 lurka dī tumhō pyālī.

— Ansu, ch. 58

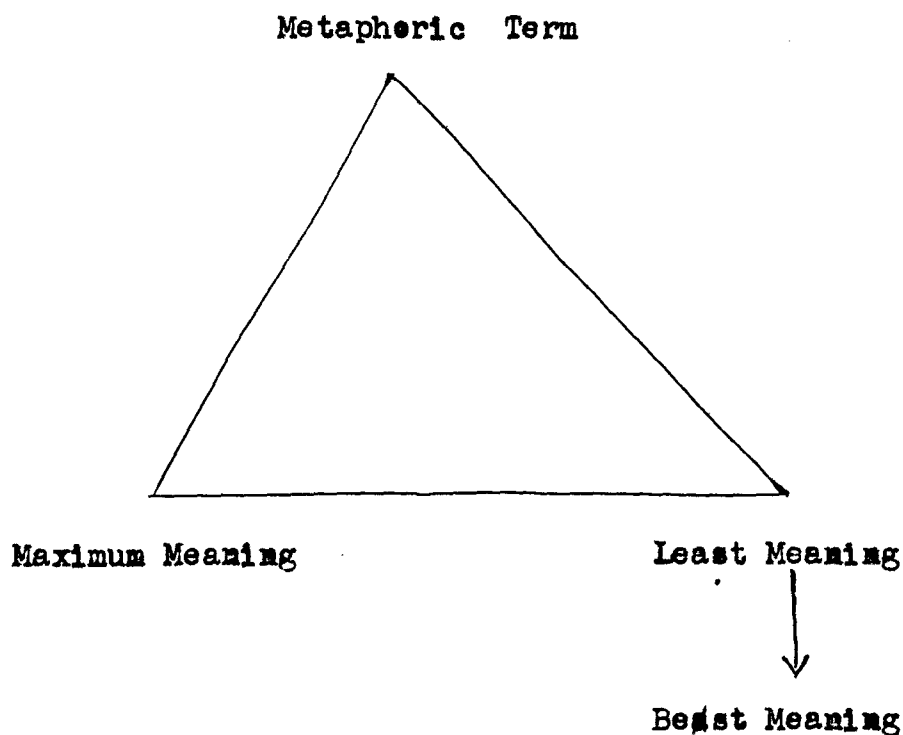


hai hriday āśīrkan purī
 madhu varṣā se sāsī terī
 ras-mandir par barsātā
 koi mukta kī dherī.



In this way we can say that the proper term of Simple Replacement metaphor-I is not mentioned. Automatic association is in fact the keynote in it. Ambiguity is, of course, the great strength of it. In Pun two meanings are contained in one word, but a Pun can hardly be called a metaphor by Simple Replacement, since both meanings, which must be known are present in the word and there is no replacement of an unstated proper term. In Simple Replacement, the metaphor is assumed to be clear from the context or from the reader's intelligence. I do not for a moment maintain that vidhu (moon) for a lady's face is difficult to guess. But we do depend on outside knowledge.

Simple Replacement may be expressed diagrammatically as follows:



(b) Simple Replacement-II

In Simple Replacement-II both proper term and metaphorical term are present. They occur in the form of compound word. For example śaśī-mukh. Here śaśī is metaphorical term and it is used for mukh which is proper term. In 'Ansu', I found many examples of Simple Replacement-II:-

nāms-sāgar ke tat par
 Kyē lol lahar kī ghātē
 kalakal dhwani se haī kahatī
 kuēh vismrit bītī bātē?

____Ansu, ch.2

kyē vyathit vyēm gāṅgā sī
 chitka kar daunē ēherē
 cētā - tarāṅgini morī
lotī hai mridul hilerē.

____Ansu, ch.4

bāḍavjwālā setī thī
 is pranay esindhu ke tal mē
pyāsī māchhī-sī ākhē
 thī vikal rūp ke jal mē.

____Ansu, ch.8

is hriday -kanal kâ ghirnâ
 ali-alkê kî uljhan nê
 âsû-marand kâ ghirnâ
 milnâ niśvâś-pavan nâ.

____Ansu, ch.13

sukh ahat sânt unangê
 begâr sâś dhonê nê
 yah hriday samâdhi banâ hai
 retî karunâ konê nê.

____Ansu, ch.15

mere krandan nê bajtî
 kyâ vinâ?--jê suntê hê
 dhagê se in âsû kî
 nij karunâ-pat buntê hê.

____Ansu, ch.20

sâśi-mukh par ghûghat dâle
 âncal nê dip ôhupâe
 jivan kî godhulî nê
 kautuhâl se tun âe.

____Ansu, ch.34

mukh kemal samīp saje the

do kislay-se purin ke

jal-bindu sadraṣ́ thahre kab

unkāñ mē dukkh kinke ?

_____Ansu, ch.48

parirambh-kumbh kī madirā

niśvās-malay ke jhōke

mukh-candr cāndni jal se

mai utthe tha mūh dhoke.

_____Ansu, ch.55

lahrō mē pyās bhari hai

hai bhāvar pātr bhī khālī

mānas kā sab ras pī kar

lurkā dī tumne pyālī.

_____Ansu, ch.58

makrand megh-mālā-sī

vah smriti madmātī atī

is hriday vipin kī kalikā

jiske ras se muskāti.

_____Ansu, ch.75

hai hriday śīśirkaṇ purit
 madhu varṣā se śaśī terī
man-mandir par barsātā
 koī muktā kī dherī.

_____Ansu, ch.76

manī -dīp liye ni j̃ kar mē
 path dikhāne ko āe
 vah pāvāḥ-puñj̃ huā ab
 kirṇō kī lat bikhrāe.

_____Ansu, ch.83

pratyavartan ke path mē
 pad-činha na śeṣ rahā hai
 dubā hai hriday marusthal
 āṇsū naḍ umar rahā hai.

_____Ansu, ch.88

jīvan sāgar mē pāvan
 barvānal kī j̃wālā-sī
 yah sārā kaluṣ j̃ālā kar
 tum j̃alo anal bālā-sī.

_____Ansu, ch.142

kalpanā akhil jīvan kī
 kirnō se drig tarā kī
 abhisek. kare pratinidhi ban
 ālekmayī dhārā kī.

_____ Ansu, ch.161

dekha tumhe tab ruk kar
manas kumudē kā ronā
 śaśī kirnō kā hās-hās kar
 motī makrand pironā.

_____ Ansu, ch.182

sabka niṣṣar lekar tum
 sukh se sukhe jīvan mē
 barsā prabhāt himkaṇ-sā
 āsū is viśv-sadan mē.

_____ Ansu, ch.190

Thus we see that in above chandas, mānas sāgar, cetnā-
 -tarāṅgini, mukh kamal, śaśī mukh, parirambh-kumbh, pranay-sindhu,
 hriday kamal, āsū marand, niśvās-pavan, karuṇā- pat, hriday vipin,
 man-mandir, mañī dīp, hriday marusthal, jīvan sāgar, drig-tārā,
 mānas-kumud, viśv-sadan, are the examples of Simple Replacement-II.
 In Simple Replacement-II, both Upameya and Upamān are present. So
 there is no difficulty to understand the proper term and the meta-
 -phoric term.

4.2 Pointing Formulae

The pointing formulae are linking methods of equating a noun metaphor with its stated proper term. They are more clearer than the Simple Replacement. They are more subtle than other types of link. They replace the proper term by the metaphoric term without direct statement. In Ansu, I have found two main types or methods of pointing either directly or suggestively: a demonstrative expression and vocative.

When there is definiting "pointing out" they are demonstrative expression. Demonstrative expressions are often accompanied by a gesture, e.g.

in, un, is, us, ye, yah, ve, vah vo etc.

The next is vocative. The vocative is the form of a noun used for addressing or calling a person. Most vocative are addressed to a person and this on the whole limits the range of possible metaphor. The vocative can be effective for abuse or passionate denigration by metaphor. Another way of using the vocative is in addressing a thing or idea rather than a person.

In Ansu, I have found two main methods of pointing: a demonstrative expression and the vocative. Consider the following examples from Ansu:

Demonstrative expression

patjhar thā jhar khare the
 sūkhī sī phulvārī mē
 kislay nav kusum bichākar
 ae tum is kyārī mē.

____ Ansu, ch.33

nirav murli , kalrav cup
 alikul the band nalin mē
 kālindī bahī pranay kī
is tannay hriday pulin mē.

____ Ansu, ch.65

is gagan yūthikā van mē
 tare jūhī se khilte
 sit satadal se sāsī tum kyō
 ummō jākar he milte,

____ Ansu, ch.98

is sithil āh se khīckar
 tun āege āege
 is barhī vyathā ke merī
 re re kar apnāege.

____ Ansu, ch.II9

bādhā thā vidhu ke kisnē
in kālī jānjirē se
 manī vāle phanīyē kā mukh
 kyē bharā huā hirē se.

____ Ansu, ch.39

thī kis anāg ke dhanu kī
 vah śithil śiñjāmī duharī
albelī bāhultā ya
 taru chavi -sar kī nav lahrī?

____ Ansu, ch.47

chalnā thī , tab bhī merā
 usnē viśvās ghanā thā
us māyā kī chāyā mē
 kuch sacca svayam banā thā.

____ Ansu, ch.49

jyē - jyē uljhan barhtī
 bas śāntī vihāstī baithī
us bāndhān mē sukh bāndhatā
 karunā rahtī thī aithī.

____ Ansu, ch.52

navik ! is suno tat per
 kin lahro nē khe lāyā
 is bīhar velā nē kyā
 ab tek thā koī āyā.

____Ansu, ch. 86

ab chuttā nahī churāe
 rāng gayā hriday hai osā
 ānsu se dhula nikhartā
 yah rāng anekhā kaisā

____Ansu, ch. 87

yah tivr hriday kī madirā
 jo bhar kar -- chak kar merī
 ab lāl āṅkh dikhla kar
 mujhko hī tumne pherī.

____Ansu, ch. 88

tirti thī timir udadhi nē
 navik / yah merī tarā
 mukh candr kiran se khiṅkar
 atī sanip ho dharai.

____Ansu, ch. 90

āṁsū varṣā se sīnē kar
 deṁē hī kūl harā he
 us̄ ṣarad prasann nadī me
 jīvan-drav anāl bharā he.

____ Ansu, ch. I68

āśā kā phail rahā hai
 yah sūnā milā ānāl
 phir svarṇ-śrīṭī-sī nice
 us̄me karuṇā he cānāl.

____ Ansu, ch I52

is̄ ṣhotī sī sīpī me
 ratnākar khel rahā he
 karuṇā kī in būndē me
 ānand uḍel rahā he.

____ Ansu, ch. I71

is̄ svapn mayī sāsritī ke
 sācē jīvan tun jāgo
 māṅgal kirnē se rānjit
 nere sundartan jāgo.

____ Ansu, ch. I50

Yeastive

navik/is sūm tat par
 kin lahrē mē khe lāyā
 is bihar velā mē kyā
 ab tak thā koī āyā.

____Ansu, ch.86

sana ki rūp sinā hai
sundar ! tav cir yovan mē
 par sana gaye the ,mere
 man ke miasin gagan mē.

____Ansu, ch.36

tirti thī timir udadhī mē
navik ! yah meri tarai
 sukḥ candr kiran se khīo kar
 atī sanip ho dharnī.

____Ansu, ch.90

is vyathit viśv patjhar kī
 tum jalti ho mridu holi
hai aruno ! sadā subāgini
 māsvta sir kī roli.

____Ansu, ch.141

tere prakāś nē cētān---
sāṁsār vednā vālā

mere samīp hotā hai
 pākār kuch karūn ujālā.

____Ansu, ch. I44

nirman jagtī ke terā
 māṅgalmaya mile ujālā
 is jalte hue hriday kī
kalyānī cītal jvālā!

____Ansu, ch. I44

merī anānīcā sāṅgini !
 sunder kather kenalte !
 han donē rahē sakhā hī
 jīvan path cālte cālte.

____Ansu, ch. I63

tun!are ,vahi hā tun ho
 meri cīr- jīvan- sāṅgini
 dukh wālē dagdh hriday ke
vednē ! aśrunayī rāṅgini!

____Ansu, ch. I76

4.3 The Genitive Link

The most frequent type of Moun Metapher in 'Ansu' is the Genitive Link. The Genitive Link is called 'sambandh' in Hindi. It denotes "possession". Generally it has the sense of 'belonging to' or 'pertaining to'. It conveys other forms of relationship also. The definition of Genitive is "a grammatical form of substantives or other declinable parts of speech chiefly used to denote that the person or thing signified by the word is related to another as source or possessor or the like."

In Hindi the sign of Genitive is equivalent to the English 'of' and has a possessive or Genitive sense.

We may regard k, r, n as three letters which are used in forming Genitive signs. k, assumes kā, kī, ke, forms in masculine, singular āpkā, in feminine āpkī and in masculine plural apke. n is used only with reflexive ap and assumes nā, ne, nī forms as apnā, apne, apnī. r is used only with pronouns mai, ham, tum as merā, merī, mere, hamārā, hamārī, hamāre, tumhārā, tumhārī, tumhare etc.

As far as metaphor is concerned, the Genitive Link tells us that the metaphorical term belongs, comes from, out of, is to be found in or is attributed to some person or thing or abstraction.

There are following basically different metaphoric relationship between the twolink terms:

I. The metaphoric relationship can be linked to its proper term.

The proper term can either be mentioned or unmentioned,
eg.

Mentioned proper term :-

ākhē kā nidhi vah mukh ho .

-----*Ansu, ch.I59,1.I

Unmentioned proper term:-

hriday ki madirā for love

nīlan ki pyālī for āakh.

II. There is a second type where there is no replacement, no proper term to guess, the Genetive is purely appositive. For example:-

nabh ke āngan mē.

III. A third type of relationship which can be expressed by kā, kī, ke 'of' is Pure Attribution. In this type the basic identity of two terms is not felt. The two terms remain separate things.
eg.

de ghariyē kā jīvan.

tan ki kālī dhalmā.

nirmoh kāl ke kālē pat par. etc.

The chief limitation of the Genitive Link is that the same grammatical tools can be used to express most of these different relationships.

The Genitive Link comprises with the following grammatical tools:-

I. The Preposition 'of' (ka, ki, ke)

II. The Compound

III. Possessives

I. The Preposition 'of' (ka, ki, ke)

māi bal khātā[√] jāta[√] thā
 mehit besudh balihārī
 antar ke tār[√] khicā the
tīkhī thī tār hamārī.

_____ Ansu, ch. 22

kitnī nirjān[√] rajnī[√] mē
 tārē[√] ke dīp jalāe
swargāngā[√] ki dhārā[√] mē
 ujja[√]val[√] uphār carhāe

_____ Ansu, ch. 27

śaśī-mukh par ghūghat̃ dāle

añcal mē dīp chipāe

jīvan kī godhūlī mē

kotuhāl se tum hē.

____Ansu, ch. 34

mānā kī rūp- sīmā hai

sundār ! tav ōir yauvan mē

par samā gae the, mere

man ke nissīm gagan mē.

____Ansu, ch. 37

kālī āṅkhō mē kitnī

yauvan ke mad kī lālī

mānik- nadirā se bhar dī

kisne nīlam kī pyālī.?

____Ansu, ch. 49

viksit sarsij-^yvan vai bhav

madhu-^yuśā ke añcal mē

uphās karāve apnā

^yje hāsī dekh le pal mē.

____Ansu, ch. 45

hilde drum-dal kal kislay

dotī galbāhī dālī

phulē kā cumban, chirtī —

madhupe kī tār niralī.

— Ansu, ch. 53

parirambh-kumbh kī nadirā

niśvān-malay ke jhōke

mukh-cāndr cāndai jal se

mai uthta thā mūh dhoke.

— Ansu, ch. 55

makrand negh-nālā -sī

vah suriti madmatī ātī

is hriday vipin kī kalikā

jisko ras se muskātī.

— Ansu, ch. 75

mai hriday śiśirkan purit

madhu varṣā se śaśī torī

man-mandir par barsātā

kei mukta kī dhorī.

— Ansu, ch. 76

mani-dīp lie ni^Y kar mē
 path dikhane ke āe
 vah pāvak-puñ^Yj huā ab
 kirnē kī laṭ bikhrāe.

____ Ansu, ch.83

yah tīvra hriday kī madirā
 jo bhar kar^Y chak kar merī
 ab lāl āṅkh dikhākar
 mujhko hī tumne pherī.

____ Ansu, ch.85

nīlīmā āyan par baithī
 apne nabh ke āṅgan mē
 vismrītī kā nīl malin ras
 barse apāṅg ke ghan mē.

____ Ansu, ch.126

rajnī kī roī āṅkhē
 alek bindu tapkātī
 tam kī kālī chalnaē
 unke cup cup pī jātī.

____ Ansu, ch.1390

manī dip viśv-mandir kī
 pahine kirnē kī sala
 tum ek akelī tab bhī
 jaitī ho merī jwālā.

____ Ansu ,ch.137

abhilāṣa ke mānas mē
 sarsij sī āṅkhē khelo
 madhupē se madhu guñjare
 kalray se phir kuch bole.

____ Ansu, ch. 151

phir viśv māṅgtā hove
 le sabh kī khālī pyālī
 tum se kuch madhu kī būndē
 lautā leke ko lālī.

____ Ansu ,ch.154

prācī ke aruṇ mukur mē
 sunder pratibimb tunhārā
 us alas usā mē dekhu
 apnī āṅkhē kā tārā.

____ Ansu, ch156

āṅkhō kā midhi vah mukh ho
 avgunṭhan nil gagan- sã
 yah āithil hriday hī merã
 khul jāve svayan magan- sã.

____Ansu, ch.160

tārã kī ve rātē
 kitnē din--kitnī gharīyã
 vismriti mē bīt gāi ve
 nirmoh kāl kī karīyã.

____Ansu, ch.164

mere jīvan kā jālnidhi
 ban āndhkār urmil ho
 akāś-āip sã tab vah
 terã prakāś jhilmil ho.

____Ansu, ch.162

sūkhī saritā kī śayyã
 vasudhã kī karuṇ kahānī
 kūlē mē līn na dekhī
 kyã tunne merī rānī?

____Ansu, ch.188

jālbhar lātē haī jisko
 chūkar naynē ke konē
 us śītalā ke pyāse
 dīntā dayā ke done.

The Compound

mere krandan nē bajtī
 kyā vīnā?-Je sunte ho
 dhāgē se in āsū ke
 nī karunā-pat bunte ho.

____ Ansu, ch.20

ghir jāti pralay ghataē
 kutiyā par ā kar merī
tan-cūrṇ baras jāta thā
 chā jāti adhik āndherī.

____ Ansu, ch.24

vyākul us madhu saurabh se
 malyānil dhire dhire
 nīśwās cher jāta hai
 ab virah tarāngini tire.

____ Ansu, ch.67

viś pyālī jo pī lī thī
vah mēdirā banī nayan mē

saundary palak pyāle kā
ab prem banā jīvan mē.

___Ansu, ch.70

kānxā sindhu lahrātā
ōhavi purṇimā thī ōhāi
ratnākar banī cāmaktī
more śaśī kī parchāi.

___Ansu, ch.71

niṣṭhur yah kyā ōhip jānā?
merā bhī keī hogā
pratyāśā virah-niśā kī
ham hōge au' dukh hogā.

___Ansu, ch.79

kānnā kalā kī vikṣī
kanniy mūrti ban terī
khīcī hai hriday patal par
abhilāśā banakar merī.

___Ansu, ch.82

pratyāvartan ke path mē
 pad-[✓]cinha na [✓]śeś rahā hai
 dūbā hai hriday marusthal
āsū nad umar rahā hai.

____ Ansu, ch.88

nirmoh kāl ke kālē
 pat par kuch asphut lekḥā
 sab likhī parī rah [✓]jātī
 sukh-dukḥmay [✓]jīvan rekḥā.

____ Ansu, ch.102

mānav [✓]jīvan vedī par
parimay he virah milan kā
 dukh-sukḥ daunē [✓]načēge
 hai khel [~]āṅkh kā nan kā.

____ Ansu, ch.104

nīce [✓]vipulā dharmī hai
 dukḥ bhār vahan sī kartī
 apne khāre [~]āsū se
 karuṇā sāgar ke bhartī.

____ Ansu, ch.109

jab eil nīṣā aṅcal mē
 hinkar thak se jāte haī
 astācal kī ghatī mē
 dīnkar bhī kho jāte haī.

_____Ansu, ch. 135

THE POSSESSIVE

kyō vyathit vyēm gāṅgā aī
 chitkā kar daunē cherē
cetnā tarāṅgini merī
 letī hai mridul hilerē.

_____Ansu, ch. 4

āṅkit kar kṣitij patī ko
tulikā baraunī terī
 kitne ghāyal hridayō kī
 ban jāti catur citerī.

_____Ansu, ch. 42

kāma-sindhu lehratā
 ōhavi purṇimā thī chāī
 ratnākar banī ōamaktī
 mere āsī kī parchāī.

____Ansu, ch.71

tirti thī timir udadhi mē
 navik ! yah merī tarṇī
 mukh candr kiran se khiṇ kar
 atī samip ho dḥarṇī.

____Ansu, ch.90

sūkhe siktā sāgar mē
 yah naiyā mere man kī
 āsū kī dhār bahā kar
 le ōalā prem begun kī.

____Ansu, ch.91

nīlimā āyan par baiṭhī
 apne nabh ke āngan mē
 visṛiti kā nīl malin ras
 barse apāṅg ke ghan se.

____Ansu, ch.126

manī dīp viśv-mandir kī
pahne kirnē kī malā

tun ek akelī tab bhī
jaltī ho merī jwālā.

____Ansu, ch.137

vah mere prem vihāste
jāge mere madhuban mē
phir madhur bhavnā mē
kalrav ho is jīvan mē.

____Ansu, ch.148

mere jīvan kā jalnidhi
ban āndhkār urmīl ho
ākāś-dīp sā tab vah
terā prakāś jhilmīl ho.

____Ansu, ch.160

sukhī saritā kī śayyā
vasudhā kī karuṇ kahānī
kulō mē līn na dekhi
kyā tunne merī ranī?

CHAPTER V

VERB METAPHOR

Grammatically, a verb may be defined as a word, used as a predicate and denoting "action", "being", or "becoming". As far as the verb metaphor is concerned a verb can be metaphoric in relation to its subject and object. The verb metaphor changes a noun implicitly. The chief difference between the noun metaphor and the verb metaphor is one of explicitness.

"Metaphor, as Aristotle tells us... affirms that four things (not two) are so related that A is to B as C is to D. When we say 'The ship ploughs the waves', we are not calling a ship a plough. We are intuitively perceiving the similarity in two dissimilar actions; the ship does to the waves what a plough does to the ground.^{»*} The verb in a sense replaces an action but its more important function is to change noun.

According to meaning and usage, Hindi verb may be classified as follows :-

- (a). Transitive Verb
- (b). Intransitive Verb
- (c). Passive Verb
- (d). Causal Verb
- (e). Compound Verb
- (f). Neuter Verb
- (g). The Verb 'To Be' or Copula

* Hugh Kenner, The Poetry of Ezra Pound (London) 1951, P.87. Cp.ch.I for Aristotle's category of metaphor by analogy.

(a) Transitive verb metaphor

Verb having an object is called Transitive verb. A verb can be metaphoric in relation to its object. In 'Ansu' there are several examples of transitive verb metaphor. For example:-

is karunā kalit hriday mē
ab vikal rāgini bajtī.

___Ansu, ch. I, L. I-2

ro-ro kar sisak sisak kar
kahtā me karun -kahāni.

___Ansu, ch. 2I, L. I-2

mai apalak in naynō se
nirkhā karta us chavi ko.

___Ansu, ch. 3I, L. I-2

śaśi-mukh par ghūghat dāle
añcal mē dīp chipāye

___Ansu, ch. 34, L. I-2

jab śānt milan sandhyā ko
ham ham jāl pahnāte.

___Ansu, ch. 80, L. I-2

dukh kyā thā unko merā
jo sukh le kar yō bhāge.

___Ansu, ch. II2, L. I-2

nīlimā śayan par baithī
apne nabh ke āṅgan mē.

___Ansu, ch. I26, L. I-2

ōir dagdh dukhī yah vasudhā
ālok māṅgtī tab bhī.

___Ansu, ch. I27, L. I-2

jal bhar lāte hāī jisko
chu kar naynō ke kone.

___Ansu, ch. I66, L. I-2

rajnī kī roī āṅkhē
ālok bindu tapkātī.

___Ansu, ch. I30, L. I-2

śaśī kirnō ke hās -hās kar
motī mafand pironā

___Ansu, ch. I82, L. 3-4

kitnī nirjan raġni mē
tarō ke dīp jalāe.

__Ansu, ch.27, L.I-2

mānas kā sab ras pī kar
luṛkā dī tumne pyālī.

__Ansu, ch.58, L.3-4

man-mandir par barsātā
koī mukta kī dherī.

__Ansu, ch.76, L.3-4

mai vyarth pratīkṣā lekar
gintā ambar ke tārē.

__Ansu, ch.78, L.3-4

balne kā sambal lekar
dīpak patāṅg se miltā.

__Ansu, ch.97, L.I-2

dharnī dukh māṅg rahī hai
ākāś chīntā sukh ko.

__Ansu, ch.IIO, L.I-2

The Intransitive verb

The verb having no object is called Intransitive verb. A verb can be metaphoric in relation to its subject. The Intransitive form derives from the transitive by dropping a generalised, customary, reflexive or cognate object. In 'Ansu', the following examples are of Intransitive verb:-

śitala jwālā jaltī hai.

—Ansu, ch.7, L.I

bāḍav jwālā sotī thī.

—Ansu, ch.8, L.I

madhu rākā muskāṭī thī

—Ansu, ch.29, L.I

bas śānti viḥastī baithī.

—Ansu, ch.52, L.2

kāmnā sindhu lahrātā.

—Ansu, ch.71, L.I

madhumaltiyā sotī hai

—Ansu, ch.78, L.I

cetnā lahar na uthegi.

—Ansu, ch.129, L.I

himkar thak so jāte hai .

—Ansu, ch. I35, L.2

navjyoti vi jayini hoti.

—Ansu, ch. I35, L.2

Passive Verb

When a passive verb is used, the subject is put in the Instrumen-
-tal Case and the object of the active verb becomes the subject. The pas-
-sive used in metaphoric relation to the subject only, has the advantage of
implying a metaphoric relation to an unstated indirect object. In 'Ansu'
the occurrence of passive verb is rare. For example:-

chil-chil kar chāle phere
mal-mal kar aridul caran se
dhul-dhul kar vah rah jāte
āsū karunā ke kan se.

—Ansu, ch. IO, L. I-4

Neuter Verb

A neuter verb implies a state for which the subject show no activity or least activity. For example in 'Ansu:-

kamna kalā ki viksī
kamniy mūrti ban terī
khīctī hai hriday paṭal par
abhilāṣā ban kar merī.

_____ Ansu, ch.82

Pratyāvartan ke path me
pad cīnh na ṣeṣ rahā hai
dūbā hai hriday marusthal
āsū nad umar rahā hai.

_____ Ansu, ch.88

tirtī thī timir udadhi me
nāvik ! yah merī tarnī
mukh cāndr kiran se khīc kar
atī samīp ho dharnī.

_____ "Ansu, ch.90

lipte sote the man me
sukh- dukh daunō hī aise
cāndrikā ādherī milatī
maltī kuñj me jaise.

_____ Ansu, ch.107

(d) Causal Verb

The Causal verb indicates the causing of another to do some thing instead of doing it oneself. In Hindi Causal verb is formed by adding ā or vā to the stem. For example in 'Ansu':-

vīksit sarsij van vaibhav
madhu-uśā ke āñcal mē
uphās karāve apnā
jo hāsī dekh le pal mē.

___ Ansu, ch.45, L; I-4

(e) Compound Verb

Compound verb, strictly speaking, is not the combination of two verbs, but there is a combination of a conjunctive participle, a verbal noun or a substantive with a verb. Consider the following example from 'Ansu':-

dikhlāi denā
bulbulē sindhu ke phūṭē
nakṣatr-mālikā tūṭī
nabh-mukt-kuntalā dharnī
dikhlāi detī lūṭī.

___ Ansu, ch.9, L.I-4

thak jānā

thak jāti thī sukh rajnī
mukh candr hriday mē hotā
śram sikar sadraś nakhat se
amber pat bhīgā hotā.

— Ansu, ch. 56

jai uthnā

jai uthā sneh dīpak sā
navnēt hriday thā merā
ab śes dhūm rekhā se
citrīt kar rahā ādherā.

— Ansu, ch. 64

dekhā karnā

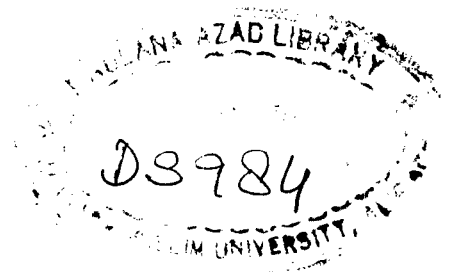
jaise saritā ke tat par
jo jāhā khara rahtā hai
vidhu kā alok taral path
sammukh dekhā kartā hai.

— Ansu, ch. 169

gir jānā

dekhā bone jālnidhi ka
śaśi chūne ko lalcānā
vah hāhākār mācānā
phir uth uth kar gir jānā.

— Ansu, ch. 183



rah jānā

chil chil kar chāle phore
 mal-mal kar mridul charan se
 dhuldhul karvah rah jāte
 anu karuna ke kan se.

— Ansu, ch.9

ho jānā

abhilāṣā ki karwat
 phir supt vyathā kē jagnā
 sakh kē sapnā ho jānā
 bhigī palkō kē lagnā.

— Ansu, ch.12

hila denā

mādak thī mohmayī thī
 man bahlāne kī kriyā
 ab hriday hila detī hai
 vah madhur prem kī pira.

— ansu, ch.14

barasne ānā

je ghanī-bhūt pīrā thī
 mastak me smriti-sī chāī
 durdin me āsū bankar
 vah āj barasne āī.

— Ansu, ch. 19

bhar lānā

mai apalak in naynō se
 nirkhā kartā us chavi ko
 Pratibhā dālī bhar lātā
 kar detā dān sukavi ko.

— Ansu, ch. 31

jā basnā

murlī mukhrit hotī thī
 mukulō ke adhar vihāste
 makrūd-bhār se dab kar
 sraveno me ^{svay} jā baste.

— Ansu, ch. 54

THE VERB "TO BE" OR COPULA

The verb "To Be" is a direct statement that A is B.

It has an advantage over other grammatical tools that it can also express a change which is yet unaccomplished. For instance: A would be B, if; if A were B, If only A were B, A will be B, Can A be B?

There are certain variations of the verb "To Be". Most of them are weaker, more diffident or scholarly in tone: to become, to seem, to call, to be called, to signify, to be worth. In 'Ansu:-

Jo ghanībhūt pīrā thī
mastak mē smriti-sī chāyī
durdin ke āsū bankar
vah āj barasne āyī.

— Ansu, ch.1

vis pyālī Jo pī lī thī
vah nadira banī nayan mē
saundary palak pyāle kē
ab prem banā jīvan mē.

— Ansu, ch.70

kāmnā - sindhu lahrātā
chavi purnimā thī chāī
ratnākar banī cānaktī
mere āśī kī parchāī.

— Ansu, ch.71

uĉĉhvās aur āsū mē
 viśrām thakā sotā hai
 roī ākhō mē nidrā
bankar sapnā hotā hai.

— Ansu, ch. I22

jab tumhē bhūl jātā hū
 kudmal kislay ke ḥal mē
 tabkūk hūk sī ban tum
 ājātī rāngsthal mē.

— Ansu, ch. I79

hīre-sa hriday hamārā
 kuḥlā śirīṣ komal nē
 himśītal pranay anal ban
 ab lagā virah se jalnē.

— Ansu, ch. 62

śyāmal āñḥal dharnī kā
 bhar muktā āsū kan se
 ḥhūḥā bādāl ban āyā
 mai prem prabhāt gagan se.

— Ansu, ch. 69

kāmnā kalā kī vikṣī
 kamniy mūrti ban terī
 khīḥṭī hai hriday patāl par
 abhilāṣā bankar merī.

— Ansu, ch. 82

१car gayī aur bhī ūcī
 rūthī karunā kī vīnā
 dīntā darp ban baithī
 sāhas se kahtī pīrā.

— Ansu, ch.84

Tenses

The forms of verb indicating the time of the action are called Tenses. In 'Ansu' I have found six tenses:-

- I. Present
- II. Past
- III. Future
- IV. Present Perfect
- V. Past Perfect
- VI. Habitual Past

I. Present

is karunā kalit hriday mē
 ab vikal raginī baḷtī
 kyō hāhākār swarō mē
 vednā asīm garajtī?

vismriti hai, māḍaktā hai
 mūrčhanā bharī hai man mē
 kalpanā rahī, sapnā thā
 murlī bajti nirjan mē.

— Ansu, ch.6I

II. Past

bāḍavjwālā sotī thī
 is pranay sindhu ke tal mē
 pyāsī maḥlī sī āṅkhē
thī vikal rūp ke jal mē.

— Ansu, ch.8

māḍaktā se āye tum
 sāṅgyā se ḥale gaye the
 ham vyākul pare bilakhte
the, utre hue naṣe se.

— Ansu, ch.73

bādhā thā vidhu ko kisnē
 in kālī jāñjīrō se
 manī vāle phariyō kā mukh
 kyō bharā huā hīrō se.

— Ansu, ch.39

Future

čamkūgā dhūp kaṇō mē
 saurabh ho ur jaūṅgā
 pāūṅgā kahī tumhē to
 grah-path mē takraūṅgā.

— Ansu, ch. 94

is śithil āh se khīc kar
 tum āoge āoge
 is barhivvyathā ko merī
 ro -ro kar apnāoge.

— Ansu, ch. 119

cetna lahar na uthegi
 jīvan samudr thir na hogā
 sandhya ho/erg pralay kī
 vičched milan phir hogā.

— Ansu, ch. 129

Present Perfect

bas gayī ek basti hai
 smritiyo kī isī hriday mē
 nakṣatr- lok phailē hai
 jaise is nīl nilay mē.

— Ansu, ch.5

Past Perfect

mādaṁtā se āye tum
 sāṅgyā se cale gaye the
 ham vyākul pare bilakhte
 the, utre hue naṣe se.

— Ansu, ch.73

The Habitual Past

The Habitual Past Tense represents an act as habitually or regularly done in the past. In 'Ansu' I have found the examples of Habitual Past which are as follows :-

mai bal khātā^V jā^Vtā thā
 mohit besudh balihārī
 antar ko tār khīce the
 tikhī thī tār hamārī.

— Ansu, ch. 22

thak jā^Vtī thī sūkh rajnī
 mukh candr hriday se hotā
 āram sīkar sadras nakhāt se
 anbar panghat bhīgā hotā.

— Ansu, ch. 56

mai apalak in naynō se
 nirkhā kartā us chavi ko
 pratibhā dālī bhar lātā
 kar detā dān sukavi ko.

— Ansu, ch. 31

Mood

The forms of a verb indicating the manner of the action (whether it just happens, or is ordered to be done, or is dependent upon a condition etc) are called Moods. In 'Ansu' I have found three types of Moods:-

Imperative, Indicative, and Subjunctive.

The Imperative Mood

The Imperative Mood is a form of verb expressing an action as a command, a request, a warning, prohibition etc. The subject is frequently omitted, but can be easily guessed from both the context and the form of the verb. Consider the following example from 'Ansu':-

abhilāṣā ke mānas me
 ārsij si āṅkhe khelo
 madhupō se madhu guṇjāre
 kalrav se phir kuṅh bele.

— Ansu, ch.151

The Indicative Mood

The Indicative Mood is a form of a verb, which represents the action as a fact, or makes a query about it. In 'Ansu' :-

je ghanibhūt pīrā thī
 mastak me snāriti-sī chāyī
 durdin se āsu ban kar
 vah āj barasne āyī.

— Ansu, ch.I

dukh kya thā unke ,mōrā
 jo sukh le kar yē bhāge
 uote mē cumban lekar
 jab rom tanik -sā jāge.

— Ansu, ch. II2

The Subjunctive Mood

The Subjunctive Mood is a form of verb, which represents action as a desire, a hope, a probability, a condition, a presumption etc In 'Ansu' :-

Desire:-

jagtī kā kalus apāvan
 terī vidagdhatā pāve
 phir nikhar uthe nirmaltā
 yah pāp punya ho jāve.

— Ansu, ch. I76

Condition:-

bital jwālā jaltī hai
 idhan hotā drag -jal kā
 yah vyarth sās cal cal kar
 kartī hai kām anil kā.

— Ansu, ch. 7

CHAPTER VI

AUXILIARY WORDS AND PHRASES

There are various elements of language which are rather weaker, in metaphoric use, than either the noun or the verb, namely, the adjectives, the adverbs, pronouns, possessive adjectives and prepositions.

The most interesting are the adjective and the adverb.

6.1. The Adjective

The adjective can be attributed to noun. We can talk about a "sweetgirl" without thinking of sugar, or of a hard man without thinking of stone. In 'Ansu', I found the following types of adjective:-

(a) Adjective of quality

(b) Adjective of quantity

(c) Adjective of number

1) Adjective of quality

vikal rāgini, Ansu, ch. I, L. 2

śital jwālā, Ansu, ch. 7, L. 1

besadh ^ṣ āitanya ;	Ansu, ch. I, L. 4
supt vyathā ;	Ansu, ch. 12, L. 2
madhur prem ;	Ansu, ch. 14, L. 2
^ṣ unya hriday ;	Ansu, ch. 23, L. 3
nithyā ^ṣ jag ;	Ansu, ch. 26, L. 26
nirjan ra ^ṣ jñī ;	Ansu, ch. 27, L. 1
lavanya ^ṣ ail ;	Ansu, ch. 38, L. 1
kālī ja ^ṣ n ^ṣ jirō ;	Ansu, ch. 39, L. 2
madhu usā ;	Ansu, ch. 45, L. 2
śithil śin ^ṣ jini ;	Ansu, ch. 47, L. 2
madhu madirā ;	Ansu, ch. 51, L. 3
^ṣ irī ^ṣ konal ;	Ansu, ch. 62, L. 2
mridul ^ṣ irī ^ṣ ;	Ansu, ch. 66, L. 3
madhu saurabh ;	Ansu, ch. 67, L. 1
kerī ākh ;	Ansu, ch. 68, L. 3
^ṣ ya ^ṣ al a ^ṣ ncal ;	Ansu, ch. 69, L. 1
pīlā kapol ;	Ansu, ch. 68, L. 2
^ṣ ca ^ṣ ncal ^ṣ apla ;	Ansu, ch. 74, L. 2
śītal samir ;	Ansu, ch. 77, L. 1
kālī ^ṣ cādar ;	Ansu, ch. 80, L. 3
malin a ^ṣ ncal ;	Ansu, ch. 87, L. 2
śītal kiran ;	Ansu, ch. 96, L. 2
umād sunhalā ;	Ansu, ch. 123, L. 3

cañḍal lat̄ ;	Ansu, ch. I39, L.4
mridu holī ;	Ansu, ch. I41, L.2
surbhimayī jaymālā ;	Ansu, ch. I43, L.2
dhūḍhalī chāyāṣ̃ ;	Ansu, ch. I45, L.1
nirmam jagatī̄ ;	Ansu, ch. I46, L.1
śital jwālā̄ ;	Ansu, ch. I46, L.4
madhur bhavnāṣ̃ ;	Ansu, ch. I48, L.3
sangal kirnō̃ ;	Ansu, ch. I50, L.3
nīlā ḍñḥal̄ ;	Ansu, ch. I52, L.2
madhu sāseritī̄ ;	Ansu, ch. I52, L.1
kenal kusum̄ ;	Ansu, ch. I53, L.4
mañjul notī̄ ;	Ansu, ch. I55, L.4
madhumay raḥnā̄ ;	Ansu, ch. I57, L.4
yauvan madhū ;	Ansu, ch. I58, L.3
mirday tanmaytā̄	Ansu, ch. I62, L.2
sūktī saritā̄ ;	Ansu, ch. I88, L.1
sūnī kuṭiyā̄ ;	Ansu, ch. I89, L.1

(b) Adjective of quantity

vednā asīm̄ ;	Ansu, ch. I, L.4
maha-milan	Ansu, ch. 6, L.4
itnā sukh̄ ;	Ansu, ch. III, L.1
sab sphulīṅg̃ ;	Ansu, ch. 6, L.1

Adjective of Number

ek bastī ; Ansu, ch. 5, L. 1
 ek lakīr ; Ansu, ch. 36, L. 3

Hindi sā, sī, se attached to the oblique form of a noun or a pronoun denotes 'like' which then functions as an adjective. sā of Hindi is attached also to an adjective denotes 'looking' or 'seeming'.

nachlā -sī ; Ansu, ch. 7, L. 3

suritī -sī ; Ansu, ch. 19, L. 2

muskyātā-sā ; Ansu, ch. 25, L. 2

paricīt -sī ; Ansu, ch. 29, L. 3

nirjhar-sā ; Ansu, ch. 32, L. 1

sukhī-sī ; Ansu, ch. 33, L. 2

ōsāk -sī ; Ansu, ch. 35, L. 2

bijlī-sī ; Ansu, ch. L. 35, I

phalak-sī ; Ansu, ch. 35, L. 4

sajivtā-sī ; Ansu, ch. 36, L. 1

rāī-sā ; Ansu, ch. 38, L. 1

bola-sī ; Ansu, ch. 41, L. 3

kislay-sā ; Ansu, ch. 45, L. 2

sunan- sa ; Ansu, ch. 66, L. 3

caplā-se ;	Ansu, ch.74, L.2
indradhānuṣ-sī ;	Ansu, ch.74, L.3
moghālā-sī ;	Ansu, ch.75, L.1
yūhī-se ;	Ansu, ch.98, L.2
kīṭ-sa ;	Ansu, ch.101, L.3
āyāmalā-sī ;	Ansu, ch.124, L.3
sarsīj-sī ;	Ansu, ch.151, L.2
nīl gagan-sa ;	Ansu, ch.159, L.2
nāgan-sa ;	Ansu, ch.159, CH L.4
choti-sī ;	Ansu, ch.171, L.1
akṣīp-sa ;	Ansu, ch.172, L.3
amar belī-sa	Ansu, ch.174, L.2
huk-sī ;	Ansu, ch.179, L.3
hīkan-sa ;	Ansu, ch.190, L.3

The Adverb

The adverb qualifies the action, and in practice it tends to be used simply to make an already metaphoric action more specific. In fact it is rare throughout in 'Ansu'. In 'Ansu' I found the following types of adverbs:-

- (i) Adverb of time
- (ii) Adverb of manner
- (iii) Adverb of place

(iv) Adverb of Affirmation and Negation

(v) Adverb of Interrogation Or Interrogative Adverb

) Adverb Of Time

is karuṇā kalit hridaye mē
ab vikāl rāginib bajtī.

_____ Ansu, ch. I, L. I-2

himśītal pranay anal ban
ab lagā virah se jālne.

_____ Ansu, ch. 62, L. 3-4

niśvās chor jātā hai
ab virah tarāngini tīre

_____ Ansu, ch. 67, L. 3-4

saundhrya palak pyāle kā
ab pram banā jīvan mē.

_____ Ansu, ch. 70, L. 3-4

mai korī āṅkh nirakhtā
path, prāt sanay se jātā.

_____ Ansu, ch. 68, L. 3-4

(ii) Adverb of Manner

cetnā-tarāngini seri
loti hai nridul kilere

— Ansu, ch. 4, L. 3-4

kuñ hāni tumhāri hai kyā
cupcup cū pare jite.

— Ansu, ch. 101, L. 3-4

tan ki kalī chalnāe
unke cup-cup pi jāti.

— Ansu, ch. 130, L. 3-4

cupke se tab mat ro tū
yah kaiśi parvaṣṭā hai.

— Ansu, ch. 131, L. 3-4

tum khisak gae dhire se
rote ab prān vikal se.

— Ansu, ch. 105, L. 3-4

(iii) Adverb of place

mukh cāndr kiran se khic kar
ati samip ho dharai.

— Ansu, ch. 90, L. 3-4

us pār kabā phir jāu
tan ke malin āncal mē.

___ Ansu, ch. 87, L. 1-2

mere samip hotā hai
pā kar kuñ karun ujalā.

___ Ansu, ch. 144, L. 3-4

vidhu kā alek taral path
sammukh dekha karta hai.

___ Ansu, ch. 169, L. 3-4

yah hriday samadhi banā hai
roti karunā kene mē.

___ Ansu, ch. 15, L. 3-4

mukh kamal samip saje the
de kislay-se purin ke.

___ Ansu, ch. 48, L. 1-2

Adverb of Degree

tan-curn baras jāta tha
cha jāti adhik ādherī.

___ Ansu, ch. 24, L. 3-4

the heval jivan sāngi
kalyān kalit is mag ke.

___ Ansu, ch. 26, L. 3-4

Adverb of Affirmation and Negation

Adverbs of affirmation and negation are:-

hā, jī, hājī, jībā, na, nahī, and mat.

In Hindi, hā is the simple affirmative 'yes'. jī is the polite form and jībā is polite emphatic. Of the three negative adverbs, nahī is used as a negative of statement. In negative sentence, nahī is used in the indicative and the presumptive moods only. mat is used only in the imperative and is somewhat curt. As a mild prohibitive na is more idiomatic. In the optative, na is almost exclusively the choice.

In 'Ansu', I have found the following examples of the adverb of affirmation and negation:-

hā? ulājh rahā sukh merā
sandhya kī ghaṇ alkē se.

— Ansu, ch. 106, L. 2-3

hā, mṛityu nṛitya kartī hai
muskyatī khari amarta.

— Ansu, ch. 147, L. 2-3

hā, us anānt kone ko
ve sac nahlā avēgi.

— Ansu, ch. 165, L. 2-3

hai hāns na, ōuk yah , phir kyē
 ōugne ko mukta aise?

___ Ansu, ch.44, L.2-3

ravi tivr tōp na jalaye
 himkar kā ho na ujālā.

___ Ansu, ch.II6, L.2-3

pāge kuch na , tatolo
 apne bin sūne ghar mē.

___ Ansu, ch.II8, L.2-3

sukh kahī na dikhayī diya
 viśrām kahā jivan mē?

___ Ansu, ch.I2I, L.3-4

udvelit taral tarāngē
 man ki na laut jāvēgi.

___ Ansu, ch.I65, L.I-2

kūlē mē liṅna dekhi
 kyā tumne merī rānī?

___ Ansu, ch.I88, L.3-4

ab chutṭā nahi churāye
 rāng gayā hriday hai esā.

___ Ansu, ch.8I, L.I-2

mat kaho ki yahi safalta
kaliye ka laghu jivan ki.

____ Ansu, ch. L. 99, I-2

Interrogative Adverb

mani vale phaniyo ka mukh
kye bhara hua biro se?

____ Ansu, ch. 39, L. 3-4

ohip gayi kahā ohu kar ve
malyaj ki mridul hilere

____ Ansu, ch. 60, L. 1-2

manik madira se bhardi
kise nilam ki pyali.

____ Ansu, ch. 40, L. 3-4

kye ghūm gayi hai a kar
karuna katake ki kore.

____ Ansu, CH. 60, L. 3-4

dupke se tab mat re tu
yah kaisi parvaṣṭa hai?

____ Ansu, ch. 131, L. 3-4

POSTPOSITION.

A Preposition is a word which indicates a relation between a noun or pronoun and a noun, pronoun or verb. In Hindi these words are placed after the noun or pronoun whose relation with another noun etc, they denote. They may therefore, be called Postpositions. Postpositions can be used metaphorically, but only in a very limited way. Its limitation is obvious. Its chief idea is one of space. But it also expresses motion which is the essence of metaphor. Postpositions other than 'of' are rare as metaphoric links. In 'Ansu', the following examples are of Postposition:-

ghir ^vjātī pralay ghataē~
 kuṭiyā par ākar merī.

_____ Ansu, ch. 24, L. 1-2

^vjīvan kī godhūlī mē
 kautuhal se tum āe.

_____ Ansu, ch. 34, L. 3-4

par samā gaye the, mere
 man ke nissīm gagan mē.

_____ Ansu, ch, 37, L. 3-4

man-mandir par barā^āṭā
 kōī muktā kī dherī.

_____ Ansu, ch. 76, L. 3-4

THE PHRASE METAPHOR

A phrase metaphor is a whole phrase which replaces another whole phrase. In Ansu, its occurrences is very rare, for instance:-

hriday hila denā

ab hriday hila deti hai
vah madhur prem^{ki} pira.

___ Ansu, ch. I4, L. 3-4

bal khānā
mai bal khātā jāta thā
mehit besudh balihārī.

___ Ansu, ch. 22, L. I-2

dera dālā

pā kar is sunya hriday me
sab ne ā dera dālā.

___ Ansu, ch. 23, L. 3-4

ambar ke tāre ginā

mai vyarth pratiksā le kar
gintā ambar ke tāre.

___ Ansu, ch. 78, L. 3-4

sihar uthana

mai sihar utha karta hu
barsa kar asu-dhara.

— Ansu, ch. 77, L. 3-4

hriday rang jana

ab chutta nahi churaye
rang gaya hriday hai aisa.

— Ansu, ch. 81, L. 1-2

angh dikhlana

ab lai angh dikhla kar
mujhke hi tune pheri.

— Anⁿsu, ch. 85, L. 3-4

hahakar macana

vah hahakar macana

Phir uth uth kar gir jana.

— Ansu, ch. 183, L. 3-3

CHAPTER VI

SUMMARY AND CONCLUSION

A Linguistic analysis of metaphor such as mine represents only one kind of approach ie, Linguistic approach which is concerned with language. Most studies of metaphor from antiquity to the present day have been concerned with the Philosophical approach. They deal with metaphor in its conceptual aspects. They are concerned with idea - content rather than form. They have more to contribute to the literary appreciation of ideas and poetic imaginations. They analyzed metaphor from the standpoint of literary criticism. They provide us with a wealth of informations regarding the meaning. But these approaches have their limitations. They do not help in understanding the inner mechanism of metaphors. Several scholars of Linguistics have felt the need and the relevance for a more linguistic analysis. Scholars like Gustav Stern, F.B. Gummere, F. Brinkmann, Geoffrey of Vinsauf, Miss Konrad, Dr. Donald Davie and Cristine Brooke-Rose are the great names in this direction. They gave a new way, new method, new insight to analyze metaphor linguistically. They tried to discover and describe the inner mechanism of metaphors which is not imaginable but practical. In this line my analysis is also an attempt to present the linguistic analysis of metaphors in 'Ansu', a long beautiful poem, composed by Babu Jaya Shankar Prasad, a great chhayavadi poet.

Prasad is the best and the most versatile genius of Hindi literature, who was to a fairly large extent, the Tagore of Hindi. From the view-point of poetic figures, 'Ansu' is an attractive piece of art. A great wealth of metaphors added a new charm in it. This is also the reason for the selection of this poem for analysis.

In Indian tradition with the growth and development of the various forms of literature such as poetry, prose, champu and drama etc, the need to classify and evaluate them naturally arose. The literary critics who studied and compared these works, gave rise to the origin of Alankāra Shāstram. Side by side, I also mentioned the term Alankāra and the origin and history of Alankāra Shāstra which covered a long span of time from 7th century A.D. to onward.

In the beginning, I also tried to define Rūpaka or Metaphor as a figure of comparison, difference between metaphor and Simile, the various types of metaphor from literary view-point, the different approaches to metaphor etc. My analysis has also cleared up certain confusions which are so constantly found in the works of figurative language namely — confusion between comparison and metaphor, symbol and metaphor and imagery and metaphor.

Apart from emphasizing these distinctions, my dissertation is capable, to some extent atleast, of showing up the inner mechanism of metaphors in 'Ansu' in terms of Noun Metaphors and Verb Metaphors. Noun metaphors comprise with Simple Replacement, pointing formulae, and Genitive Link. Verb metaphors deals with Transitive, Intransitive verbs and various other types. After the deep and thorough study of 'Ansu' I came to this conclusion that Prasad is one of the most interesting poet in his use of metaphors. In 'Ansu' he is stronger on Noun metaphors than Verbs. His Simple Replacement, his Genitive Link are unduly high. He also developed the Ad-verb and Adjective metaphors. He uses phrase metaphors occasionally.

In this dissertation attempt has made to make the study as much factual, scientific and complete as possible. I am also well aware that

there are many stylistic features besides metaphor which make the greatness of the poet 'Prasad' and the poem 'Ansu'.

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